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COMICS INTERNATIONAL

Issue 46 September 1994 The Comics Industry Monthly 72 pages 50p / $1.25

Concepts by Asimov, Gaiman, Nimoy, Roddenberry & Spillane spearhead new US comics publisher

Tekno Comics set to launch in November

THE CREATORS of American TV's highly successful *Sci-Fi Channel* are launching a major comics publishing company, aiming to compete directly with industry leader Marvel Comics.

Tekno Comix is the publishing imprint of Mitchell Rubinstein and Laurie Silvers' new Big Entertainment company which is developing concepts from leading SF, detective and fantasy creators for launches beginning in November.

Comics have recently received an increased public profile — through multi-million print runs and highly successful licensed films. This has resulted in takeovers of existing comics companies: Valiant bought by computer software giant Acclaim and Kitchen Sink becoming the property of LA-based investment bankers Ocean Capital.

But Rubenstein is aiming higher. "With the Sci-Fi Channel, we were going up against Viacom, Turner and Home Box Office," he commented. "So I don't mind the competition. It's a billion dollar market just in comic books alone. Then you have the licensing, merchandising and so on. But there aren't that many big players."

"Image, Malibu, Valiant and Dark Horse have all done a great job carving out niches and market share against very substantial competition, but we're not aiming to compete with any of them," he added. "I think there are only two major players, Marvel and DC." *(Further details on page 2)*

***Right:** Following his high-profile work on Marvel's **X-Men** titles and an extended sabbatical, writer-artist Art Thibert is set to launch a 3-part mini-series for Image Comics, **Black & White**, with the first $1.95 issue shipping in October.*

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A Quality Communications magazine

news · AMERICA ·

Tekno takes up the challenge

"WE'RE aiming to compete with primarily Marvel, that's our goal," said Tekno Comix chief executive officer Mitchell Rubenstein. "We can build slowly. We have enough capital and enough talent to build it nice and slow, and do it right."

With the profits from the Sci-Fi Channel and the contacts made there, Rubenstein has gathered a formidable portfolio of ideas to achieve his aim.

Major American comic conventions have seen DC, Marvel and Malibu's displays dwarfed by Tekno's exhibition, complete with virtual reality equipment and state-of-the-art construction.

Now, having established Tekno's name through its displays, Rubinstein has amassed concepts from top names in genre fiction past and present including Robert Silverberg, Anne McCaffrey, John Jakes, Mickey Spillane, Isaac Asimov, Gene Roddenberry, Leonard Nimoy and Neil Gaiman.

In November Tekno launches **Leonard Nimoy's Primortals** and **Neil Gaiman's Mr Hero — The Newmatic Man** as their first titles.

● **Leonard Nimoy's Primortals** is the story of the return to Earth of evolved primordial creatures which were taken from the planet millions of years before by inquisitive alien beings. The idea came from Nimoy's experience with the SETI (Search for Extraterrestrial Intelligence) Program during the filming of *Star Trek IV*.

The series will be written by Kate **(Omaha, the Cat Dancer)** Worley, with art from the former **Swamp Thing** artistic team of Scott Eaton and Mike Barreiro.

● **Neil Gaiman's Mr Hero — The Newmatic Man** tells of a steam powered Victorian robot — long since forgotten by the descendents of its creators — which is discovered by the part-time curator of a modern conjurers' museum.

The Newmatic Man's discovery leads to the reappearance of long hidden interdimensional villain Teknophage, "owner" of Mr Hero.

Gaiman said of the series he has developed for Tekno Comix, "They're all fun characters and they're all very different. One of the titles is slightly scary, slightly strange, a sort of horror title. One of the titles is probably the closest I've ever come to coming up with a superhero. One of them is really a hard-boiled detective crime kind of thing with a bizarre element to it."

Gaiman's first Tekno series will be written by Jim Vance and drawn by Ted Slampyak and Bob **(New Mutants)** McLeod. It is planned to spin off into another title, **Neil Gaiman's Teknophage**, which will be written by Rick Veitch.

● Tekno's December launch will be the late *Star Trek* creator's last concept, **Gene Roddenberry's Lost Universe**

The title has been developed by veteran fantasy artist Ken Kelly Freas and Roddenberry's widow Majel Barrett Rodden-berry, who played Nurse Chapel in the classic TV series. Writer and story editor for *Star Trek*, and associate producer for *The Next Generation*, D.C. Fontana is also helping develop the series.

Lost Universe explores the meaning of humanity, and how that meaning changes over time. It tells of Earth recovering from a 1,000-year war with a powerful alien race and its search for its colonies which have been scattered across the universe.

Bill Sienkiewicz is painting the covers for the series which will be written by Mark **(Breathtaker)** Wheatley. No artist has yet been assigned to the project.

● In September, Tekno launches **Mickey Spillane's Mike Danger** as a weekly comic strip, set in New New York during 2045, a time when crime is at an all-time low and the streets are a safe. Enter Mike Danger, revived from a chemically-supported hibernation chamber in which he was trapped for 95 years by an escaped Nazi war criminal.

Danger is given a loose rein by the rulers of New New York and soon discovers that there is a much nastier under-belly to the city nicknamed New-2.

Ms Tree creator Max Allan Collins is developing the character with the aid of **Trencher** creator Keith Giffen and **Primortals** inker Mike Barreiro.

The company is also planning a series of multimedia interactive comic books on CD-ROM which are currently in development from IBM.

Further details and art next issue

New readers: begin here

Comics International is a monthly industry newspaper devoted to the comics medium. As such, it provides details of forthcoming UK and US comics and related items, together with reviews and commentary on current titles.

Certain products mentioned are not available through regular news agent outlets, but only from the 'direct sale' comics specialist retailers and mail order companies. Details of specialist outlets are advertised throughout the magazine, and a listing of the major specialists in Britain is given in our Retail Index and Mail Order Index sections.

Shipping dates mentioned for North American titles are the dates copies leave their printers to be air-freighted to distributors for direct sale outlets approximately one week later. These dates and titles do not relate to on sale dates or titles for news agent copies.

The Marvel and DC titles on general national distribution are on sale in the UK approximately two to three months after the air-freighted copies can be bought through specialist shops and mail order companies dealing with 'advance imports'. Because of the additional shipping costs incurred, these advance copies will be sold at a higher price than the UK price printed on their covers.

American dollar prices are listed for US titles with most UK comic shops converting at the rate of 80p = $1.

Most reputable mail order dealers bear a CoBRA seal on their advertisements. For full details concerning advertisers displaying this Mail Order Protection seal, see page 70.

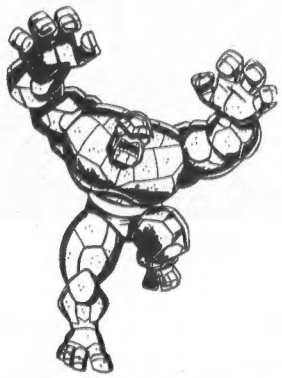
Marvel's animated Action Hour

MARVEL Films, a subsidiary of Marvel Entertainments Group Inc., has linked with television syndicator Genesis Entertainment to launch *The Marvel Action Hour* on US television this September.

The one hour long animated show is split between the Fantastic Four, and the unlikely choice of Iron Man.

This 13 episode season will be Marvel Films' first major production for nationally syndicated television and will be introduced on-screen and narrated by the company's chairman Stan Lee, who intends the stories to remain faithful to the characters' monthly comic books.

Both companies are launching a major marketing and promotions campaign through Marvel's comics and local television stations. The series will be introduced to comic fans through a special 16 page insert in the top selling Marvel titles shipping in October.



The Fantastic Four segment will be produced at James Wang's Cuckoo's Nest Studios in Taiwan. The company had previously worked on Hanna-Barbera and Disney projects.

The series will feature many familiar characters from the comic including a computer-generated 3-D style Silver Surfer during the retelling of the team's first meeting with Galactus.

Iron Man will be produced at Ted Tchoe's Rainbow Animation Studios in South Korea, with *Airplane*'s Robert Hays as the voice of Tony Stark/Iron Man.

Marvel Comics is releasing two new comics to coincide with the premiere of *Marvel Action Hour*.

The first is **Marvel Action Hour featuring The Fantastic Four**. Written by *2099* editor Joey

Cavalieri and drawn by Quique Alcatena, it features the origin of the Fantastic Four from an animated TV series perspective.

Marvel Action Hour featuring Iron Man will include all of the regular Iron Man cast including Force Works and the added rivalry of War Machine. As in the regular comic, The Mandarin will be Iron Man's main opponent.

The Iron Man series is written by Eric (**Spider-Man**) Fein with art by Anthony (**Fate**) Williams and John (**Green Arrow**) Nyberg.

Both **Marvel Action Hour** titles ship on September 20th and both polybagged $2.95 first issues come with the 16 page insert and animation cels.

Stan Lee talked at this year's San Diego ComiCon about the *Marvel Action Hour* project and also revealed some of the other projects that Marvel Films are currently involved in.

- James Cameron is definitely directing *Spider-Man* for a projected 1996 release.
- *The X-Men* is being produced by Richard (*The Omen*) Donner and 20th Century Fox for mid-1996 with a screenplay by Andrew Kevin Walker.
- *The Incredible Hulk* is being produced for Universal by *Aliens* producer Gale Anne Hurd and written by John Turman.
- *Black Panther* is currently in pre-production for Columbia Pictures with Wesley Snipes set to play the African king turned Avenger.
- Savoy Pictures are currently in the process of casting for their *Ghost Rider* film project.
- New Line Cinema is currently working on *Blade*. The film will be produced by Peter Frankfurt and directed by Ernest Dickerson.
- *The Crow*'s Ed Pressman is set to produce *Cage*.
- Other film projects under consideration include a new big budget version of *The Fantastic Four*; an Oliver Stone optioned *Elektra Assassin* and Dr. Strange, Daredevil and Iron Man films.

Marvel Films is producing another 65 half-hour episodes of *Spider-Man, The Animated Series* and continuing the number one rated childrens' cartoon *X-Men Adventures*.

IN BRIEF

Northstar Werewolf

NORTHSTAR Publishing is releasing a new series with a contemporary approach to the werewolf myth.

Written by Ed Dunphy, the comic tells the story of a serial killer loose in Chicago and the cops that are on his trail.

But all is not what it seems when the police realise they are up against something more than just an "average" serial killer...

Artwork is by Andrew Mitchell Kudelka and the first issue is published in two formats, a $3.95 version complete with a 16-page insert featuring a **Mongrel** sketchbook and a $2.50 version without the insert.

Publisher team-ups

FOLLOWING 1993's lead, next year should provide a range of inter-company co-productions.

In February, Jim Valentino's back-breaking vigilante **Shadowhawk** is teaming up with Harris Publications' sexy heroine **Vampirella**.

The one-shot will be published by Image, written by Valentino and feature the art of Mark (**Wolverine**) Texeira. It involves Shadowhawk gaining vampiric abilities after an encounter with Vampirella.

Malibu and DC announced a crossover between a superhero from each of their universes for the summer of next year. Fans were offered the chance to vote on who they would like to see meet at this year's San Diego convention.

Malibu's Alan Payne commented, "It will be a lot of fun for fans to contribute to this crossover."

Wrightson returns

BERNIE Wrightson 2: More Macabre is the November shipping trading card set from FPG.

Featuring drawings and paintings of monsters, dinosaurs, alien invaders and scenes of horror, this new selection of Wrightson's work is a 90 card set with a subset containing five *Metallic Sternn* cards, showing the cover art from Wrightson's Kitchen Sink series.

There is also one autographed card to 30 boxes, and the boxes will have a recommended $29.40 price.

Shaman's back

FOLLOWING the failure of Axis Comics to publish the title beyond the recent ashcan edition, Image Comics is to resume the publishing of Mike Grell's **Shaman's Tears**.

Todd McFarlane is said to have been instrumental in the book's reinstatement at Image where the series will continue where it suddenly left off last year.

Issue three of Grell's critically acclaimed series is due to ship early in the new year.

Joe's new Image

ROB Liefeld has announced that Extreme Studios has bought the license to produce a **GI Joe** comic for Image.

Marvel held the license on the comic based on the Hasbro toy line, but, following 12 years and over 130 issues, cancelled the comic recently due to falling sales.

Liefeld has stated that he wishes to see current "hot" artist Stephen Platt draw the book and has also approached **Wolverine**'s Larry Hama to try to tempt the former **GI Joe** writer back to the title.

Caliber's heroes

STORMQUEST is the first in a new line of super heroes from Caliber Press.

Issue one is scheduled to ship in November and is created by Bob Hickey with scripts from **Legionnaires'** Tom and Mary Bierbaum. Artwork will be by Greg Land, Willie Peppers and Jerry Foley as the story tells of a family bestowed with special powers.

Aardwolf's arrival

AARDWOLF Publications will begin shipping titles in October including comics featuring the work of Dave Cockrum, Gray Morrow, Robert Bloch and Clifford Lawrence.

The first title will be **Aardwolf #1** featuring *I, Gezeh* — a dark look at the future after an intergalactic religious cult accepts a false messiah.

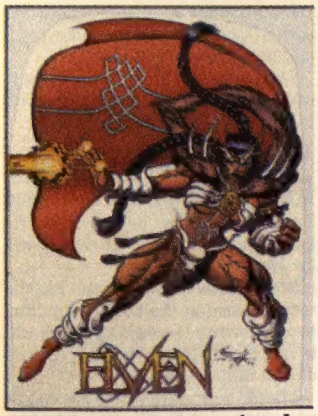
The first issue is written by Lawrence with art from Cockrum and a cover by Morrow and features a special afterword by horror novel author Bloch. Marie Severin will illustrate issue #2.

The first issue retails at $2.95 and Aardwolf has limited the print run to 50,000 copies.

Aardwolf's comics will feature an experimental approach with scripts appearing alongside artwork rather than the conventionally integrated word-balloon and caption style.

IN BRIEF

Warrior woman



ELVEN #0 reprints the Len Strazewski and Greg Luzniak story from the first four issues of Malibu's **Ultraverse Premiere.**

The one-shot is a taster for the **Prime/Elven** four-issue mini-series scheduled for November and also features new art and character sketches from the character's designer Norm (**Prime**) Breyfogle.

Elven #0 retails for $1.95, ships in October and features a new Greg Luzniak cover.

New Harbinger

VALIANT is to release the second in its irregular **Harbinger Files** series. Shipping in October, the $2.50 title introduces a new major character to the Valiant Universe.

The Harbinger, the ultimate creation of Harada, is a genetically engineered warrior designed to aid Harada in global domination. But instead of leading the Harbinger Foundation's chairman to world power he joins the Harbinger kids and turns on his creator.

Harbinger Files #2 is written by Fred Pierce with art by John Ross and Rudy Nebres.

Jurassic Steve

STEPHEN Bissette's **Tyrant** is a new dinosaur comic from Spider-Baby Grafix and Publications.

Bissette has consulted with scientists, paleontological texts and experts on dinosaurs to recreate what is believed to be the look of North America 70 million years ago.

Issue one ships on September 21st and retails for $2.95.

Marvels format enhances celebratory titles

MARVEL introduces its latest line of titles in October with the release of the Marvel Select series.

Many Select titles will have cardstock covers, high-end colour separations and acetate covers, while limited series will feature a similar format to the recent **Adventures of Cyclops and Phoenix** mini-series. Marvel also announced that only the current top writers and artists will appear under the Select banner.

Tales To Astonish

Premiering in October is the 64-page bookshelf format **Tales To Astonish.** This one-shot will reunite The Hulk with Ant-Man and The Wasp in one comic, as they originally appeared in stories during the 1960s **Tales To Astonish** run.

Current Hulk writer Peter David writes the book and John Estes provides fully-painted artwork. Priced $6.95 and shipping on October 4th, this will be the first of the Marvel Select comics.

The story features former Avengers Hank Pym and ex-wife Janet Van Dyne teaming up with Bruce Banner to capture a contemporary incarnation of the Norse god of evil, Loki. The tale is set in modern-day Oslo, Norway, which is transformed into a bizarre version of Asgard.

Bishop mini

Marvel Select's first mini-series debuts in October featuring a popular member of the X-Men.

Bishop is a four-issue series by John (**Suicide Squad**) Ostrander, Carlos (**Flash**) Pacheco and Cam (**Incredible Hulk**) Smith and retails for $2.95.

The October 11th shipping first issue introduces a new villain from the future in the form of Bishop's previously unseen future nemesis Mountjoy, a mutant with the ability to absorb himself into other people.

The series also offers more clues to the past and future of the time displaced X-Man hero.

Strange Tales

WITH the success of **Marvels**, Kurt Busiek has been catapulted from relative obscurity to being one of the most sought-after writers currently in the industry.

In November, Marvel Select's second celebration of their 1960s two-story titles continues with the Busiek written **Strange Tales.** Featuring an acetate cover and top quality glossy paper, the $6.95 one-shot features the painted artwork of Ricardo Villagran.

The story teams Doctor Strange with The Human Torch and The Thing as they become involved in a strange game of poker leading up to a battle to save Wyatt Wingfoot's tribe from a marauding Comanche spirit named Ka-te-nah.

Tales of Suspense

In December, **Firearm** writer James Robinson teams with Colin (Judge Dredd) MacNeil for a Captain America and Iron Man one-shot.

Priced $6.95 featuring acetate covers and painted artwork, the one-shot **Tales of Suspense** introduces an underground Hydra-rivalling organisation, Kestrel, as Iron Man and Captain America are caught in a race to prevent the assassination of a Japanese trade delegate, target of both Kestrel and Hydra.

*Above: **Team 7**, a new four-issue mini-series from Image Comics. Set 20 years before current Image Universe continuity, this series tells the story of a team of commandos on a mission which leads them all to becoming super-powered heroes. Written by Chuck **(Batman)** Dixon with art by Aaron **(Cable)** Weisenfield and Trevor **(Stormwatch)** Scott, the first issue retails for $2.50 and ships in October. The series ties in with current the Wildstorm Productions comics from Image.*

Cry For Dawn artist wins Topps cover contract

JOSEPH Michael Linsner, the popular artist of **Cry For Dawn** and the recent **Drama** by new publisher Sirius Comics, is releasing a trade paperback of all his work.

The 144 page black and white collection will ship in September and retail for $12.95.

Topps Comics has announced that they have signed Linsner to produce three cover paintings for the new **Cadillacs and Dinosaurs: The Wild Ones** limited series. The comics' interior art will be handled by Spain's Esteban Maroto, while scripts continue to be written by Roy Thomas. This story arc follows Hannah Dundee as she goes under cover to infiltrate a gang of all-girl Xenozoic bikers.

The first issue ships in September and retails for $2.50.

● From the creative team that relaunched Marvel's premier barbarian hero in **Conan the Adventurer** comes a new adaptation of Mary Shelley's **Frankenstein.**

Topps will be producing the official movie adaptation of Francis Ford Coppola's forthcoming feature film in a four-issue series.

Roy Thomas and Rafael Kayanan are reunited on the project and the critically acclaimed Rick Magyar will ink the series.

The film, which is directed by and stars Kenneth Branagh with Robert DeNiro as the monster, is due for release in the United states in October and the mini-series is timed to coincide with this.

Retailing at $2.95, the first issue features a John Bolton cover and two exclusive Topps trading cards.

*Above: Shawn McManus's cover illustration for the seventh release from Malibu's Bravura imprint. **The Man Called A*X,** co-created with Marv **(New Titans)** Wolfman, is scheduled to have an initial six-issue series, the sixth issue being a #0. The first issue ships in September and introduces readers to the city of Bedlam and the man who polices it, A*X. But whether he is a hero or a villain will not be revealed until later in the $1.95 series.*

Will Eisner Awards announced for '94

THE Will Eisner Comic Industry Awards winners for 1994 were announced at this year's San Diego Comicbook Convention, held on August 5nd to 7th.

There were few surprises in the results, except arguably P. Craig Russell's award for best artist-inker team. This is the first industry award Russell has received since 1979.

As expected Jeff Smith's **Bone** scooped three of the top awards. The winners were:

Best single issue:
Batman Adventures: Mad Love by Paul Dini and Bruce Timm. DC

Best short story:
"The Amazing Colossal Homer" *Simpson Comics* #1 by Steve Vance and Bill Morrison. Bongo

Best serialised story:
"The Great Cow Race" *Bone* #8-10 by Jeff Smith. Cartoon Books

Best continuing series:
Bone by Jeff Smith. Cartoon Books

Best limited series:
Marvels by Kurt Busiek and Alex Ross. Marvel

Best anthology:
Dark Horse Presents edited by Randy Stradley. Dark Horse

Best graphic album - new:
A Small Killing Alan Moore, Oscar Zarate. VG Graphics

Best graphic album - reprint:
Cerebus: Flight (Mothers & Daughters, Book 1) by Dave Sim and Gerhard. Aardvark-Vanaheim

Best archival collection:
The Complete Little Nemo in Slumberland, vol 6 by Winsor McCay. Fantagraphics

Best humor publication:
Bone by Jeff Smith. Cartoon Books

Best writer:
Neil Gaiman. *Sandman; Death: The High Cost of Living.* DC

Best writer/artist or cartoonist:
Jeff Smith. *Bone.* Cartoon Books

Best painter:
Alex Ross. *Marvels.* Marvel

Best penciller/inker or penciller/inker team:
P. Craig Russel/P. Craig Russell. *Sandman* #50. DC

Best colorist:
Steve Oliff and Rueben Rude/ Olyoptics. *Spawn.* Image

Best letterer:
Todd Klein. *The Shadow* - Dark Horse, *The Demon, Jonah Hex: Two Gun Mojo, Dark Joker: The Wild, Hellblazer.* DC

Best cover artist:
Brian Bolland. *Animal Man, Wonder Woman, Legends of the Dark Knight.* DC

Best editor:
(tied) Karen Berger. *Sandman, Death: The High Cost of Living;* Mike Carlin. *Superman* family of titles. DC

Best comics-related book:
Understanding Comics by Scott McLeod. Kitchen Sink

Best comics-related item:
Death Statue. DC

Best publication design:
Marvels designed by Comicraft. Marvel

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● BEANO BOOK (1940) DC Thomson. First Beano Annual, *rare* [vg-]	£400-500
● EAGLE Vol 11 No.5 (1960) Front cover artwork by Don Harley	£120-150
● DETECTIVE ANNUAL #5 (1992) 53 original proof pages by colourist Adrienne Roy	£70-100
● 2000AD Prog 90 (1978) Original front cover artwork: Strontium Dog	£60-80
● 2000AD Monthly #33 (1988) Original front cover artwork by Glenn Fabry	£50-70
● MICKEY MOUSE WEEKLY (1936) 1, 2, 4, 11, 28, 32, 110 [pr/gd] (7)	No Reserve

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IN BRIEF

Scorpio returns

HOWARD (**Power & Glory**) Chaykin returns to Marvel, with fellow Bravura colleague Shawn McManus, to produce the follow up to his critically acclaimed **Scorpio Connection** graphic novel.

Featuring Wolverine and Nick Fury, the $5.95 **Scorpio Rising** bookshelf leads directly from the original 1989 book. This 48 page one-shot finds Wolverine and Fury in a desperate race to retreive the Cosmic Key from a deranged Scorpio and opposing political forces.

Pleece at Vertigo

THE Brighton-based writer-artist team of Gary Ushaw and Warren Pleece have produced a new six-issue mini-series for Vertigo called **Mobfire** which deals with the sleazy world of London's criminal underworld and its involvement in the occult.

Described as "The Godfather meets Black Magic", the series follows the problems of Jack Kellor — the reluctant new head of a London crime family — and the power struggle between his staff and his demonic right-hand man, Bocor.

The first issue retails for $2.50 and ships October 11th.

DC's second Dredd

THE second of DC's licensed **Judge Dredd** comics featuring all-new material debuts on October 25th.

Judge Dredd: Legends of the Law features story arcs by rotating creative teams in the same style as **Batman: Legends of the Dark Knight** with the first four-part story by Dredd co-creator John Wagner and ocassional writing partner Alan Grant. Art is supplied by Brent (**Superman**) Anderson and Jimmy (**Ghost Rider**) Palmiotti.

The series will feature cover paintings by Dave Dorman and retail for $1.95.

Vampirella II

HARRIS Comics is releasing a three-issue mini-series as a companion to its popular **Vengeance of Vampirella** series.

Chains of Chaos features another old Warren Publications character, Vampirella's current supporting cast member The Rook — a reality traveller and mystic — as he battles to overcome his evil doppelganger, Husk.

All three issues will be written by Tom Sniegoski and inked by Joe Weems. Issue #1 will feature pencil art by John Stinsman, issue #2 by Kirk Van Wormer and issue #3 by Caesar.

All three 32 page issues feature covers by John (**Tales to Astonish**) Estes and retail for $2.95.

X-Men x 2

BEGINNING with titles shipping in September, Marvel Comics' **X-Men** family of titles will be available in two formats. As well as the regular editions, there will be a deluxe version of each title with full page (bleed) artwork printed on coated 35lb mando paper stock, the same paper used for the old **Marvel Fanfare** title.

The new format will be priced at $1.95, while the standard newsprint version will remain at $1.50, but may ship two weeks after the deluxe editions. Answering retailers queries and reservations at San Diego in August, Sven Larsen — Marvel's Director for Marketing — said, "There's been a real desire in the comics market among fans for high production values in comics. At the same time there has been a reluctance to raise the cover price of any of our comics."

Although the move was welcomed by some, the general feeling during the Marvel presentation was that Marvel may cancel the $1.50 titles within three months of the experiment if the new version proved successful.

Entity expansion

ENTITY Comics, the publisher of **Zen Intergalactic Ninja**, is releasing two new titles in October.

Aster #1 is a $2.95 superhero title by Ronald Roxas, Narcisso Roxas Jr and hotly tipped artist Oliver Isabedra.

It features a hero created by celestial guardians to protect the universe who was banished to an empyrean void for hundreds of centuries, but is now free.

Captain Nauticus and the Ocean Force is produced in association with America's National Maritime Center and is written and drawn by Bill (**Zen**) Maus.

The first issue introduces the main characters and the major villain of the series, Fathom.

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IN BRIEF

Valiant Marvel

MIKE Kaluta is to provide cover art for Marvel's continuation of the King Features Syndicate character, **Prince Valiant**.

The three issue mini-series, part of the Marvel Select line of prestige format comics, is written by Charles Vess with art by Lancashire's John Ridgway. The first issue ships on October 25th and retails for $3.50.

Laser Wolfrider

WARP Graphics is releasing an all-metal laser sculpture of **Elfquest's** lead character, Cutter.

The sculpture, designed by creators Richard and Wendy Pini, has been manufactured by Lasermach Inc., a company that specialises in laser technology.

The 5,000 limited edition is due to ship in December and has a suggested retail price of $49.95.

New from Image

TWO new series from Image comics are released in October.

● **Backlash** follows on directly from the the Jim Lee Wildstorm Studios hit mini-series **Kindred**. The title is written by Sean Ruffner with art by Jeff Mariotte and Ty Templeton.

The series ties into **WildC.A.T.s** and the first issue has a guest appearance by the team's Taboo.

● **Black & White** (see cover illustration) is a new three-issue mini-series from Art and Pamela Thibert and tells how a rogue secret agent teams up with a Chinese business woman to become an unstoppable vigilante partnership.

The first issue retails for $1.95.

Galaxi of stars

GALAXI NOVELS releases a mini-series, **Killzone**, in October, as the first in what the publisher hopes to be a growing line of titles.

Killzone #1 is a $2.95 comic written by John Christopher and features artwork by Stephen Platt, Ron Lim, Mark Pacella, Dan Panosian and Jeff Johnson.

Punisher origin

DAN Abnett and Andy Lanning are the writers on **Punisher: Year One**, a new four-issue mini-series drawn by Dale Eaglesham which redefines the origin of Frank Castle and explores his early years as a cop and later as a sergeant in Viet Nam. The first issue ships on October 4th and retails for $2.50.

Urban Legends

PARADOX Press, the imprint of DC Comics which replaces Piranha Press, is releasing the first of its series of **Big Books** in the autumn.

The initial title will be **The Big Book of Urban Legends** and will be a 224 page squarebound trade paperback with over 200 "Friend of a Friend stories" which have circulated around the world, are sworn to be the whole truth, but invariably are not.

Adapted from the best-selling books by folklore expert Professor Jan Harold Brunvand, it includes such legends as *The Kentucky Fried Rat*, *The Mouse in the Coke Bottle* and *The Mexican Pet*.

All the stories are illustrated by different artists including Arthur Adams (above, top), Richard Case, Kieron Dwyer, Evan Dorkin, Phil Foglio, Jackson Guice, Fred Hembeck, Kevin Maguire, Kevin Nowlan, Trina Robbins (above), Eric Shanower, Ty Templeton and Kevin O'Neill, among others.

Alfred Harvey dies

ALFRED Harvey, the founder of Harvey Comics, died in Larchmont, New York, aged 80.

Harvey, one of the most successful early comic book publishers, was responsible for over 250 titles including superhero, western, horror, crime, romance and comedy.

Born in Brooklyn, New York in 1913, Harvey was responsible for developing 1940s adventure titles including **The Green Hornet** and the Lee Elias-drawn **Black Cat**, but is best remembered for his range of humour comics including **Little Dot**, **Felix the Cat**, **Richie Rich** and **Caspar the Friendly Ghost**.

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r REPORT

25 Years of Kitchen Sink: from subversion to corporate

KITCHEN SINK Press is this year celebrating publishing American comics and comix for twenty five years and is shortly to release a book to mark its anniversary.

Despite having started life as an black and white small print run underground comix publisher — and helping create an alternative to the predictable mainstream youth titles — the company now produces a wide range of comics and licensed merchandise, while attempting to remain true to its origins.

A recent coup for Kitchen Sink has been the acquisition of **The Crow** merchandising rights. Kevin (**TMNTurtles**) Eastman had bought the rights to Jim O'Barr's Caliber series as part of his Tundra Press package, intending to represent the mini-series in a graphic novel format. But continual problems led to Tundra ceasing all of its publishing activities before printing **The Crow**.

Undaunted and still maintaining his interest in the development of alternative comics publishers to the mainstream, Eastman bought into Kitchen Sink last year (for an undisclosed sum) and took with him many of his properties, including **The Crow** and Scott McCloud's seminal **Understanding Comics**.

This summer's hit release of the Brandon Lee *Crow* movie shortly after Kitchen Sink's publication of **The Crow** graphic novel no doubt contributed to the company's recent acquisition by Ocean Capital, a Los Angeles-based entertainment investment banking group.

How the unusual liaison will work out, between an ex-underground publisher (as founder Dennis Kitchen remains as company president) and a banking firm, remains to be seen. But Reed Waller's **Omaha the Cat Dancer** — one of the company's more controversial long-running titles — switches to Fantagraphics after issue 20. Waller commented, "We've had a long association with Kitchen Sink, and lots of good memories. KSP is changing, however, and though we wish them the best, we don't feel at home there any more."

Back in the summer of '69

Denis Kitchen's publishing career began with the modest publication of **Mom's Homemade Comics #1**, which Kitchen wrote and drew. It had a limited release in the summer of 1969.

The book didn't exactly set the world alight, with Denis Kitchen's work being received as an example of Midwestern humour rather than an example of the cutting edge underground comix prevalent at the time. But its eventual sale of 10,000 copies provided sufficient encouragement to the young Kitchen and his friends.

Around a year later, Jay Lynch asked Kitchen to publish his anthology, **Bijou Funnies**. With a reply of "Sure, two's as easy as one," Kitchen's line doubled as he started publishing other people's work, rather than just his own.

1970 saw the actual formation of Kitchen Sink as a named company. Kitchen needed money for publishing and persuaded several friends to join him financially in the formation of Krupp Comic Works Inc. This encompassed several smaller companies, of which Kitchen Sink was one.

The first really big break came in 1971, when comix guru Robert Crumb agreed that Kitchen Sink could publish his **Home Grown Funnies**, a title still in print today which has sold over 160,000 copies. This success, based on the underground approach of constantly reprinting old titles to keep books in circulation, gave the fledgling company much needed acclaim as well as helping to swell the coffers and finance other projects.

Adult (sex 'n' drugs 'n' politics) underground titles continued to flourish as an alternative to super-heroes and remained the staple fare of Kitchen Sink's activities until 1973. Towards the end of that year though, a Supreme Court decision allowing local communities to determine what they considered obscene, led to a clamp down on the thousands of underground comics in existence. Readership dropped and Krupp looked to be in trouble but Kitchen eventually managed to save the day through his innate ability to adapt and survive.

Around this time, veteran comics writer/artist Will Eisner met Kitchen and, following two Eisner comix covers, they agreed that Kitchen Sink would publish **The Spirit** reprints in the wake of Jim Warren's East Coast reprint series being cancelled. By 1977, things were back on track and the published output had tripled.

By the early eighties, Kitchen Sink was resembling the company it is today. An even balance of classic comic strip reprints (including **The Spirit** and Milton Caniff's **Steve Canyon**) and new diverse projects such as **Megaton Man**, **Omaha**, Mark Schultz' **Xenozoic Tales** (recently shot to fame as **Cadillacs and Dinosaurs**) and anything by Robert Crumb display the company's openness to diversity.

Recent triumphs for Kitchen Sink have included such titles as Joe Matt's **Peepshow**, **Blood Club** by Charles Burns and the reprints of Jim O'Barr's **Crow**.

It remains to be seen what effect Ocean Capital will have upon Kitchen Sink's future, but while Denis Kitchen remains as publisher, I feel confident that the company will retain its hallmark for diverse quality comics.

Overview by Steve Cook

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MAJOR DIGRESSIONS

Fleshing out the Flintstones

Peter David, writer of comics, paperbacks, film scripts and stuff, contributes a weekly column, "But I Digress" to US trade paper ***The Comic Buyer's Guide****. In addition to appearing monthly in* ***Comics International****, his columns have been compiled by Krause Publications into a 258 page paperback, now available in all good comic shops.*

WHEN I was a kid, every Friday night was *The Flintstones*. The animated family was a part of my life for, literally, as long as I could remember. I looked forward to Fred giving that opening bellow of "Yabba dabba doo!" and sliding down that bronto tail at the beginning of the show.

(Curiously, unlike contemporary catch phrases that work their way into the vernacular such as "Du-oh!" or "Isn't that special" or even "I didn't inhale", we kids didn't actually go around shouting "Yabba dabba doo!" I mean, we knew the phrase and we knew it was Fred's, but we didn't try to imitate it. Maybe we just didn't want to talk like cartoon characters. Nowadays, that doesn't seem to be quite true. I hear "huh huh huh" from kids and even, God help us, adults, in imitation of cartoon characters whose animation is so pathetic that it makes the limited animation *Flintstones* look like *Fantasia*. But I digress...)

Fred would then hurtle through the streets in that funky car of his, pick up Wilma and Dino (and Pebbles, in later years), and head out to the drive-in, accompanied by cheerfully sung lyrics that I couldn't quite make out. It always sounded to me like, "Let's ride with the family down the street, through the coorapeapetra Beat." I had no clue as to what the coorapeapetra might possibly be, and why it might have a beat to it.

I decided (being an amateur paleontologist, as were many kids my age) that maybe it was some sort of period of Earth's prehistory, similar to the Mesozoic Era. And the "beat" part was a musical reference. (This was the '60s, remember, so terms like "dig that crazy beat" were not uncommon.) So I searched my books and encyclopedias for reference to the mysterious Coorapeapetra Age of mankind. And if anyone reading this thinks this was incredibly stupid on my part, I would point out that Coorapeapetra doesn't sound any weirder than Cretaceous or even archaeopteryx.

Of course, I never did find any information on the "Coorapeapetra Beat" probably because the song lyric was, in fact, "Through the courtesy of Fred's two feet".

I know I'm not alone in this, because last summer there was a trailer for *The Flintstones* movie from Amblin (produced by Steven Spielrock, of course) consisting of the lyrics with the theme song and a follow-the-bouncing-boulder sing-along. And when they got to that line, I heard murmurs from all around me of "Oooohhhhh!" as if an ages-old question had been solved for fellow audience members.

Which brings us, finally and inevitably, to this column: specifically, a discussion of *The Flintstones*, a film that has set box office records in its opening weeks, so I'm sure that movie moguls and fans everywhere are simply on pins and needles waiting to hear what I have to say, as if it's going to make a bit of difference.

You. Yes, you, the reader. Chances are, you've seen it already. Look to the right and left of you, at anyone sitting around you. Bet they saw it, too.

I should say right up front that the first word that comes to mind with *Flintstones* is: impressive.

Essentially, a director, some actors, set designers, costumers, and enough writers to field both sides of a full squad football game all got together with one goal: to try to take an animated series and make a perfect translation into live action.

Of course, one can also take it into one's head that one should try bungee jumping nude onto broken glass. The same question can be addressed to both: Why? On a creative basis, there's no point to it at all.

In the case of *Flintstones*, it's pretty much the same motivations as with the pending legal actions taken against the Lyons Group over the theme song of *Barney*. (No, not the original Rubble; the *other* Barney. Although I was told of an illustration at a convention art show that had an irate Fred Flintstone facing off against Barney the purple dinosaur, the latter with a small distinctive bow protruding from between his teeth. And Fred was saying in great annoyance, "Barney! You ate my Pebbles!")

In the *Barney* case, the suit involves authorship of Barney's trademark "I love you, you love me" theme song. The gut reaction to this suit on a creative level is, "My God, you mean people are actually fighting to *want* credit for that thing?"

But we're not talking about artistic or creative fulfillment. We're talking money. There's a ton of money to be made off the *Barney* theme.

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Likewise, there's a ton of money to be made off *Flintstones*. Because, if it's pulled off correctly, then it taps into that national zeitgeist of childhood memories, as today's parents (yesterday's cartoon worshippers) bring their own kids to worship at the altar of Fred and Barney. And, lo, there will come toys and McDonalds tie-ins (excuse me — RocDonalds; how come not McDinos?) and all the other stuff that those of my generation couldn't get when we were kids because our parents held the purse strings. But now we get to make the decisions. There's something giddily revolutionary over buying Flintstones toys without having to beg your parents for them. It's almost like you're getting away with something.

(What I did have when I was a kid were Flintstone building blocks, which were these styrofoam interlocking blocks that you could build a small house out of and crawl into. Except my houses always fell apart. But the blocks were always fun to chew on for some reason. I never *did* manage to get one of those cool toys of Fred sitting on his dinosaur crane. It was too expensive. Now if they had it in a store, I could buy it immediately. A rebel without a clue am I.)

However, the film makers had to be careful not to muck with the precious recollections of our collective childhoods, and so nothing has been overlooked in their endeavours to get everything right. This is truly staggering, when one keeps in mind that this is a Hollywood production. Hollywood has played fast and loose with everythiong from award-winning Broadway plays to some of the great works of English and American literature. (If I remember correctly, the latest one is a proposed version of *The Scarlet Letter* where everyone lives happily ever after.) Yet, when it comes to a 1960s cartoon series, absolute attention to the slightest detail. It's impressive to see where Hollywood's priorities are.

Everything is there, including: Fred's (John Goodman) opening slide down the tail of his bronto-crane. The smart-mouthed prehistoric creatures that double as household appliances. Fred's famous bowling style including running on his toes to a sort of piano-plink sound effect. A rock and roll song called "The Bedrock Twitch". Betty (Rosie O'Donnell) and Wilma (Elizabeth Perkins) shouting "Charrrrge it!" followed by a machine gun rapid giggle.

The only two variants I noticed were that they played Pebbles older than in the TV series (in the film she's ambulatory, but on TV all she did was crawl) and Fred's recounting of how he met Wilma doesn't jibe with the animated version. Other than that, though, it's meticulous.

The story is wafer-thin, but even that's in keeping with the series, which wasn't exactly plot-heavy, anyway. Considering how slight the plot is, though, you'd think that at least they could have produced one that didn't have holes you could throw — well — boulders through.

You could, of course, argue that, if you buy the premise, you buy the bit. If one accepts the conceit that cavemen lived like the Flintstones, one should then accept the whole premise. Wrong. Internal logic and plot consistency is mandatory, and even fantasies should be subject to common sense.

In this case, evil Mr Vandercave (Kyle McLaughlin), an executive at Slate and Company, schemes to embezzle money from the company. But he needs a stooge to pin the theft on. He administers an aptitude test to the gravel pit employees. The intention is to use the guy who scores highest to be the patsy.

This, of course, is ridiculous. They should get the worker who scores *lowest*, so that he'd be the most easily manipulated. As it happens, they manage to do just that, because Fred's pal Barney (Rick Moranis) switches his and Fred's tests in an effort to help Fred get a promotion. But even Fred eventually starts to catch wise. If it had been the much-sharper Barney instead, he'd have nailed the entire scheme inside of two days.

Or the plot development towards the climax of the film in which we are expected to believe that somehow, between scenes, Vandercave managed single-handedly to break into the Flintstones' house, overwhelm Wilma's formidable mother (played by the equally formidable Elizabeth Taylor), tie her up, and kidnap and tie up not only Pebbles but, incredibly, Bamm Bamm.

Anyone who remembers the TV series (and the producers are assuming that's everyone) knows that Bamm Bamm is the strongest baby on earth. That's an understatement. The skinny Vandercave is no match for the bulky Fred, but traditionally Fred has been no match for Bamm Bamm. That tradition is honoured (along with all other Flintstones canon) in the film. How in heaven's name Vandercave managed to accomplish the formidable task of subduing this mutant toddler without looking like he'd been through a war is beyond me.

But here I am criticising a plot in this movie, when it's not really about plot. It's about cute gimmicks and funny lines and ingenious gags and more lousy puns about rocks than anyone should ever have to sit through.

That, it's got plenty of.

It's also got a cast that's trying its best. The problem is that, as with a bad dye job, the roots are showing.

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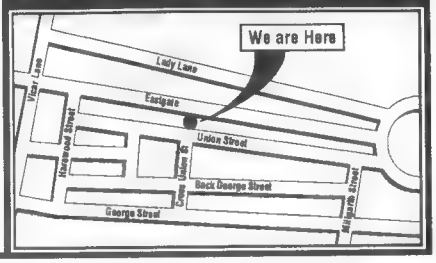

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It's all right for characters to be cartoonish when they're cartoons. But now we have actors trying to make them flesh-and-blood individuals about whom we're going to care for 90 minutes. Nostalgia, after all, only takes you so far. And they often serve only to remind the audience, all too strongly, of the derivative nature of the entire enterprise.

Goodman, for example, reminds one too often of Jackie Gleason — naturally, since Gleason's Ralph Kramden was the prototype for Fred. Likewise, Rick Moranis evokes Art Carney's Ed Norton. Goodman and Moranis are trying: Lord, how they're trying. Actors thrive on making characters "their own" — giving them personal touches and flourishes and getting into their heads. But they're deprived of that here and, consequently, they often seem uncomfortable. The tenor of Goodman's voice keeps changing, and Moranis has a stoop-shouldered, uncomfortable look that makes him seem constipated. He has also dispensed with Barney's signature hyena-like laugh, so the character just comes across as perpetually pained.

Elizabeth Perkins is watchable as Wilma, although we never really get a feeling for her beyond her being a fairly common-sense, patient woman. (She'd have to be.) The only time she really shines is in a dance sequence in the aptly named "Cavern on the Green".

Only two characters really seem fun. No, make that three.

The first is Rosie O'Donnell's Betty. O'Donnell has the most latitude, since the original Betty was the most undefined of the core characters. She was Barney's wife and Wilma's sounding board, and that was it. O'Donnell adds a marvellous air of plaintiveness and endless (even desperate) optimism to Betty that helps take her beyond the confines of her animated origin. She also nails Betty's trademark laugh, giving her that "official" air. (Sure, she's not as wasp-waisted as Betty, who is?)

Second is Halle Berry as Vandercave's increasingly unenthused co-conspirator and Fred's secretary. Originally, her character was called "Sharon Stone". This was genuinely funny, when Sharon Stone was going to be playing the role. But Sharon decided against it, and they changed the character's name to "Rosetta Stone". Now *that's* funny. Clever and wry and sharp — and then dropped, when it was decided that the pun was not going to be understood by enough people. They went back to Sharon Stone. Heaven forbid that a joke in *The Flintstones* should appeal to something other than the lowest common denominator. Still, Berry is sexy and fun and is liberated by not having to live up to an animated predecessor.

The third is the tart-tongued, snotty Dictabird, Fred's office equipment who knows far more of what's going on than Fred does. The fun aspect of this is that the Dictabird is voiced by Harvey Korman, whom fans with long memories will recall as the Great Gazoo — an alien character who showed up in the show's later years. Gazoo's presence was ill-advised, because he was a lousy character, but Korman was fun to listen to. And he is once again.

And the *Jurassic Park* technology is put to good use, as Jim Henson's creature factory is seamlessly combined with computer animation. There's one sequence, for example, where Pebbles in her high chair feeds something to a puppet Dino. Dino then ducks down out of camera range for an eyeblink, and a moment later a computer-animated Dino dashes out the door with the food.

There are things I wish had seen in the film. For instance, I understand wanting to stick to the 1960s mentality, but 30 years have passed since then. Couldn't anyone come up with a stone-age computer? A fax? a VCR? In a film where so much imagination was expended on creative regurgitation, it would have been nice, if some had been spared to come up with something new. Maybe in the inevitable sequel.

Is the movie worth seeing?

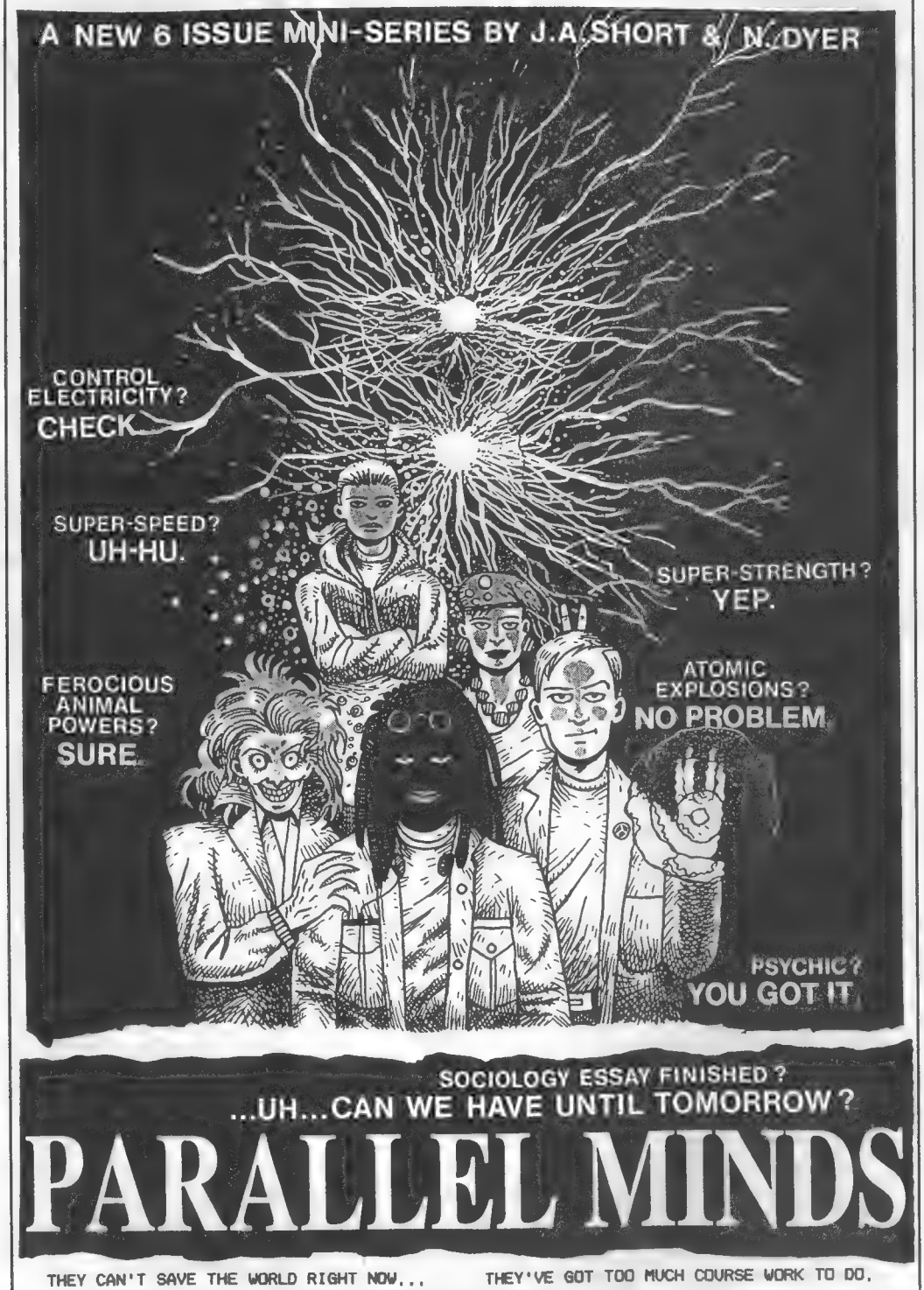
Yeah, sure. Why not? Fun to take your kids to, and there is something to be said for the shared anticipation of an audience saying, "Look! They're bringing out the giant spare ribs! The whole car's gonna tip over... there it goes!"

And, sure enough, it does.

It would seem that the creative philosophy of *The Flintstones* is the same as Holiday Inn: "The Best Surprise is No Surprise."

© Peter David, 1994

(Peter David, writer of stuff-fand reachable c/o To Be Continued Inc., PO Box 239, Bayport, NY 11705], wonders if we'll finally see a ***Jetsons*** *live-action film, featuring the dream casting of Danny DeVito as Mr. Spacely. Hey, at least the lyrics to the theme are impossible to misunderstand.)*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Graphic Novels in Islington

A report by
Alan Issler, Principle Librarian

NOWADAYS there are lots of people going into Islington's libraries who don't think the Silver Surfer is a brand of washing powder or that Spawn is what a drunk chess player might say.

This is because, for a number of years, the Islington library service has been developing a wide range of graphic novels for loan. And the aim is to stock the widest spectrum of the genre including Marvel and DC favourites, Epic, Dark Horse and Valiant; film spawned strips such as **Alien** and **Terminator**; and titles going back to Will Eisner's 1978 **A Contract with God** and going forward to **2000AD, Love and Rockets, Judge Dredd** and **Tank Girl**. Biographical and historical works include **Maus** and **The Spiral Cage** as well as newspaper and magazine strips, Dickens, Shakespeare, dinosaurs and more.

To promote this and as part of the second *Write On* Islington Library Festival, a Graphic Novel and Comics Convention is being held at Islington Central Library on Saturday, October 8th from 10am to 4pm. It will include exhibitions, stalls, raffles and workshops.

As well as getting into the usual delights of such an event you might come across graphic novels which you never knew existed or get drawn into the general debate about whether libraries should stock more graphic novels, or less or none or all.

You might even end up wanting to join your local library to take advantage of the wide range of graphic novels available for loan.

UKCAC grows

A LARGE number of UK-based creators have been confirmed as guests at this year's 10th UK Comic Art Convention.

These include Brian Bolland, John Bolton, Mark (**Ghost Rider 2099**) Buckingham, Mike (**JLA**) Collins, Alan (**ClanDestine**) Davis and inking partner Mark Farmer, Glenn Fabry, Gary (**Incredible Hulk**) Frank, Dave (**Martha Washington**) Gibbons, Alan (**Batman**) Grant, Paul (**Kane**) Grist, Kev (**Iron Man**) Hopgood, Tony Luke, Kev O'Neill, Sean (**Hellblazer**) Phillips, Steve (**Animal Man**) Pugh, Arthur (**Buttonman**) Ranson, Will (**Vamps**) Simpson, Bryan (**One Bad Rat**) Talbot and Steve (**Invisibles**) Yeowell.

Confirmed guests from the USA include Kurt (**Marvels**) Busiek, Dennis O'Neil, Roberta (**Naughty Bits**) Gregory and this year's guest of honour, John Buscema.

The event begins with the annual Trade Day on Friday 30th September, followed by the weekend convention over October 1st and 2nd.

IN BRIEF

New Gemmell launch

ARROW Books follows up the release of David Gemmell's **Legend** graphic novel with its second Gemmell adaptation, **Wolf in Shadow**.

The 96 page softcover novel is again adapted by Gemmell and artist Fangorn and tells the first of Gemmell's tales of the medieval lycanthrope, Jon Shannow.

The book is released in October and will retail for £10.99.

New Titan books

TITAN Books is releasing a host of graphic novels in October, consolidating its position as this country's leading genre publisher.

● **Back to the Batcave** is the autobiography of Adam West, the man who played Batman in the camp 1960s series. The 272 page novel has illustrations and photographs and retails for £7.99.

● **Aliens: Rogue** by Ian Edgington and Will Simpson, is a £8.99 reprint of the story that first appeared in the Dark Horse International **Aliens** fortnightly.

● **Beavis & Butthead** is a 96 page £6.99 collection reprinting the first four issues of the Marvel series based on the MTV and Channel 4 series.

● **Predator: Cold War** is a 104 page reprint of the Mark Verheiden, Ron (**Trekker**) Randall and Steve Mitchell series from Dark Horse, retailing for £7.99.

● Ren & Stimpy: Pick of the Litter reprints the very hard to find first four issues of the Marvel series by Dan Slott and Mike Kazaleh. This 96 page paperback retails for £6.99

● **Sin City: A Dame to Kill For** by Frank Miller is a 208 page £9.99 reprint of Dark Horse's Legend series.

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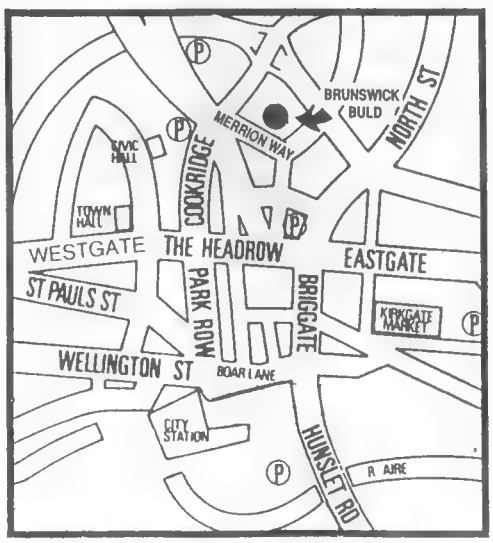

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Comics project of Michael Moorcock's Final Programme

CONTINUING a tradition begun by fantasy artist Jim Cawthorn over 30 years ago, London-based illustrator Mark Reeve is adapting a Michael Moorcock classic story into the comics format.

Where Cawthorn worked with Moorcock on his Elric saga, Reeve has taken a story badly mistreated by the film world, as he adapts the Jerry Cornelius adventure **The Final Programme** into comics.

Reeve has previously worked with Moorcock on six book covers which have led directly into this ambitious project.

Though no publisher has yet committed to the project, **Freak Brothers** publishers Knockabout Comics and **Tank Girl** publishers Deadline have both expressed interest in the graphic novel.

25 years of Fat Freddy's Cat

GILBERT Shelton's **Fat Freddy's Cat** celebrates 25 years in comics this year. To celebrate, the feline **The Guardian** called "the funniest cat in comics" is to get an exhibition at the National Museum of Comic Art in London.

Shelton, now resident in France, will visit Britain for signings and interviews about the cat that started life as a back-up underground strip and has since found respectability with comics and non-comics fans alike. Scheduled signings are to take place in Edinburgh, Liverpool, Croydon, Birmingham and London.

The success of the three Freak Brothers pet has led to collections of his adventures in various languages since 1975, of which over 400,000 have been sold in this country through Knockabout. A 160 page anthology is to be released by Knockabout in November, **Famous Tales of Fat Freddy's Cat**, retailing for £7.99.

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COMICWATCH
AUCTION SPECIAL

Report by Malcolm Phillips

SINCE the late eighties, selling by auction has become an acceptable and exciting way for collectors and dealers to realise a good market price for their comic-books.

As the value of Golden and Silver Age comics consolidates — especially in high grade — record prices have been paid for trophy issues and we analyse the results of two major auction house sales held recently.

Sotheby's, New York 18th June 1994

Action #1 made top comic-book price in Sotheby's established summer auction of 578 lots. The successful anonymous bidder paid £36,400 for Superman's first phone booth appearance in 1938.

Condition was described as apparent very fine; terminology which is used in America to explain that the item had been restored to a very fine grade.

To put this winning bid into perspective, the **Overstreet Price Guide** puts a very fine unrestored copy at £41,250.

Superman 1 (1939) realised £10,000 in very good condition, a price double its catalogue estimate, with a second copy making £5,200 in apparent very good condition; confirmation of the desirability of unrestored over restored key issues. Other early **Superman** copies all sold with or just above estimate.

The Batman's first appearance in **Detective Comics 27** was offered in very good plus grade with this copy of Bob Kane's 1939 classic realising £32,000 — its double-estimate price reflecting the scarcity of an unrestored book in this condition (**Overstreet Price Guide**:£20,000).

Pre-1950s **Batman, Detective** and **World's Finest** all found firm prices, the precedent having been set by the first appearance success.

Golden Age in general performed well in New York, and noteworthy lots included **Captain America 1** (1941) fine: £10,000 (est. £4000, guide £7000); **Marvel Comics 1** (1939) apparent fine: £11,500 (est. £6000); **Flash 1** apparent fine, **5** and **8** very good: £4000 (est. £2000).

Many of these lots were from the well known US collections of Hawkman artist Murphy Anderson and Batman illustrator Dick Sprang, and their provenance was a positive influence on the prices realised.

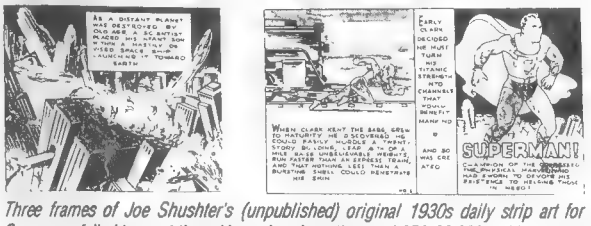
Golden Age artwork had a mixed reception with the 1930s concept drawings of **Superman Daily 1** by Joe Shuster failing to find a buyer at £45,000 (est. £53,000–60,000). Maybe old Supes finally had to support a bridge too far.

The Silver Age section of the catalogue offered multiples of key Marvels with no less than three copies of **Amazing Fantasy 15** and **Spider-Man 1** and two **Fantastic Four 1s**.

The star of this group was an unrestored copy of **Amazing Spider-Man 1** (1963) in very fine with 'brilliant interior paper' which realised a whopping £12,250, three times the upper estimate.

Of the other two **Spider-Man** copies, the fine copy reached £3,800 (est. £4,700) and a very good copy just failed to sell at £1,100 (est. £1,400–2,000).

The **Amazing Fantasy 15**s on



Three frames of Joe Shushter's (unpublished) original 1930s daily strip art for Superman failed to meet the asking price. An estimate of £53-60,000 had been set.

offer were: very fine with minor restoration £5,750 (est. £3,300), fine £3,800 selling within estimate, and apparent very good £2,300 (est. £1,600). All solid selling prices for their grades.

One copy of **Fantastic Four 1** was sold with its companion **Annual 1** at £5,000 (est. £3,700) although it was reported that the **FF1** was restored with no mention in the catalogue description. The other copy was a very good and sold for £1,150, just under its £1,300 lower estimate.

The most intriguing lot in this section was made up of three issues of **The Incredible Hulk**, #1, 2 and 6, which were described as very fine and offered at a lowly estimate of £1,300–1,600. We checked the guide price on these issues, which totalled over £4,000, and with no catalogue details of 'apparent' or 'restoration' attached the the books, we asked a New York associate to investigate. He reported issue 1 was fine minus, issue 2 very fine plus, and issue 6 very fine minus. So it seemed an average grade of very fine had been allotted to all three items. When they subsequently sold for a meagre £2,500, this view seemed to have been underlined as **Hulk 1** in very fine would have been worth more than this on its own.

X-Men 1 (1963) in very fine condition reached £3,000, double its estimate, and a near mint copy of **Tales of Suspense 39** (1963) — the first appearance of Iron Man — sold for an impressive £4,600, 75% over estimate.

Near mint key comics from the early '60s are very hard to find, and are guaranteed to demand ever-increasing prices as copies are eagerly snapped up for private collections.

Most other Silver Age lots sold to estimate, but there were very few key DC lots offered, barring Superman and his relations. Bulk lots of early **Flash**, **Showcase**, **Green Lantern**, **Strange Adventures** and **Tales of Mystery** all went for up to 20% above their estimates.

There was a huge selection of artwork on offer with Silver Age covers all selling well. Jack Kirby original pages also featured strongly, but the outstanding lot was Barry Smith's front cover of **Conan 1** (1970) which was estimated at £3,000–4,000 and sold for a mammoth £9,200. Paradoxically, Smith had been brought in as a young unknown to draw the title as Marvel thought it unnecessary to engage an established artist for the risky deaprture from the company's usual fare.

Sotheby's auction was a considerable success, with revenue totalling over a million pounds, and most lots finding new homes.

But with Carl Barks and Frank Frazetta original paintings offered at £50,000–70,000 a hit, these sale totals are achieved in New York on a regular basis.

Christie's London 4th August 1994

By contrast, Christie's first London auction of comics proved to be a different matter entirely.

A slim catalogue of 139 lots — and seemingly as many errors — was offered to a packed auditorium bristling with collectors, dealers, telephone bidders, dads, kids, and an expectant media posse. But this buzzy atmosphere evaporated somewhat with the auctioneer's reading of ten 'erratum' announcements with lots "mixed up... estimates changed... artwork misdescribed... and comics restored".

The first 22 lots were of Eagle artwork by Hampson, Walduck and Harley, the cover pages selling up to 25% above estimate in a £200–600 range. Most interior pages sold to estimate in the single £100s with the exception of Frank Hampson's magnificent Dan Dare page 2 from **Eagle volume 1 number 43** which realised a galactic £900, 50% above estimate.

Dudley Watkins signed artwork of Biffo the Bear with corresponding 1948 **Beano** — illustrated on Christie's front cover — reached its lower estimate of £2,000 and was bought by a telephone bidder who paid a further £170 for the leaflet advertising the first **Beano** and a copy of **Komic Krackers**. "He must be" was one remark that filtered up from the floor.

The US comics section started with a mixed bag of 50 lots containing the incomprehensible choice of three similar **Silver Surfers**: lot 48, issues 1–5 in poor/good condition; lot 83, issues 1–7 in good/fine and lot 87, issues 1–3 in poor condition. By this third low-grade lot we were left with the strong impression that 1968's **Silver Surfer** was a) in plentiful supply, and b) unavailable above fine grade. Not exactly the flags to fly on your debut London auction as, by this time, we were all feeling a bit like Stan Lee's long-suffering, sorrowful space traveller. But then we got to the big guns.

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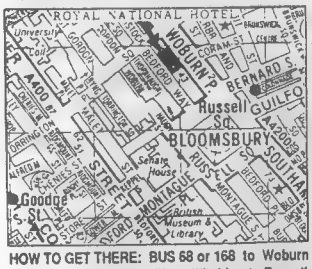

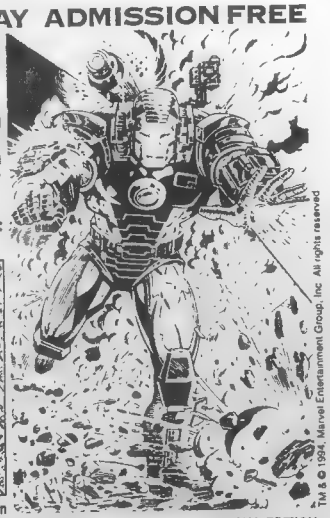

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Amazing Fantasy 15 (1962) had Spidey slinging his web around £2,900 — this pence copy estimated at £3,000–4,000 and described as fine was in fact much nearer to very fine and the buyer was more than pleased with his purchase.

Amazing Spider-Man 1 (1963) made £1,100 in fine grade (est. £600–700) and this low winning bid from an even lower estimate may have been influenced by a previous owner's biro initials on the front cover inside the pence price circle!

A very fine cents copy of **Spider-man 2** was snatched up for £825 from a terribly tinkered estimate of £300–400 (UK guide price £1,100). A good buy for high grade Vulture culture.

Cents copies of **Fantastic Four 1** and **2** in fine and fine minus grades respectively sold for £3,100 and £425, both just inside their lower estimates.

A complete collection of first edition **Classic Comics** (#1–169) realised £5,000 at the low end of estimate and was described overall as very good although a glance at the nine early issues illustrated in a colour plate suggested a general condition lower than this.

And then to the main business of this morning session, the comprehensive Golden Age **Superman** and **Batman** collections. We steeled ourselves when **Superman 1** (1939) was offered in very good, restored condition but failed to reach reserve at £5,800 (est. £8,000–10,000). A little homework by Christie's on the price achieved by a similar graded copy at Sotheby's six weeks earlier (see above) ought to have resulted in a more realistic estimate and reserve price when the New York copy had comfortably found a buyer at £5,200, £600 less!

Then the kryptonite really hit the fans as 15 of the 18 following **Superman** lots failed to sell. There was evidence of considerable restoration on some of these items which was not noted in the catalogue descriptions or subsequent erratum statements, especially lot 105, a copy of **Superman 2** which had a third of its front cover reinforced and repainted.

There was visible relief, especially from the media, when **Action Comics 1** (1938) sold for £14,300 against an estimate of £15,000–20,000. This copy was described as very fine with the erratum statement from the rostrum "lot has been restored, tear to right hand front". You did not need X-ray vision to see this but the happy buyer was totally unconcerned with what was in essence a very reasonable buy. His 8-year-old son, Sam, was later the subject of intense tabloid attention as a dozen Jimmy Olsens at last found some action.

Back at the Bat-cave, ten of the key 14 lots failed to sell, the four to score being **Batman 2** (1940) a fine copy realising £1,600; **Batman 5** graded very good reaching £310; **Detective 29** (1939) described as very fine but nearer fine: £6100; and **Detective 38** very fine: £8,250 all at the lower end of estimates.

Finally, the Bat caved in with **Detective Comics 27**. Being described as very fine condition, it was also the subject of a 'has been restored' statement from our now monotonous auctioneer, and this taped crusader failed to sell at £20,000 with an estimate of £30,000–40,000. Of these last 15 lots, rebuilding work was again detected in several cases without notation of any kind and this, more than anything else, contributed to the poor performance of these classic storybooks.

There were some attempts at 'after-hours' buying, where unsold lots can be haggled closer to their reserves at the end of an auction, but the damage was done and the hyperbole bubble so accurately pinpointed in last month's *Media File* by Sarah Bolesworth had burst.

A combination of over-restored comics, unrealistic estimates, inaccurate descriptions, and the world's largest comics convention in San Diego at the same time all had taken their toll.

As I stepped out onto the South Kensington pavement, a well respected Silver Age dealer said: "Bit of a joke, wasn't it?". More of a restoration comedy if you ask me.

Malcolm Phillips is a director of Comic Book Postal Auctions Ltd.

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MEDIAFILE

Associate editor Sarah Bolesworth looks at recent media coverage of comics and related product

THE SUCCESS of the TV adaptation of Matt Groening's **The Simpsons** on BSkyB's Sky One this month rated the satellite channel's highest rating programme, adding further to evidence that comics will have an increasing role to play in multimedia exploitation.

It is inevitable that, with the growth of entertainment distribution — terrestrial, satellite and cable TV, and interactive media such as CD ROM and the net (or "information superhighway"), sources of characters, storylines and concepts will become more important to producers. Comics naturally provide a diverse range of current concepts suitable for exploitation, and a rich vein of archive material to plumb.

The process of trawling for suitable concepts for multimedia exploitation is being facilitated by the convergence of media corporations' interests, such as the announcement, reported this month in **The Observer Business** section (14.8.'94), of BSkyB's negotiations with US cable TV mogul John Malone — who controls Denver's Telecommunications Inc.

Deals between major media players, such as Rupert Murdoch's recent agreement with Marvel Entertainment's Ronald O Perelman (see **Comics International** 44) are becoming a norm for entertainment companies and function on the principle that sharing resources rather than competing head-to-head in target market areas has enormous cost advantages. Such co-operation is central to what is fast developing into a recognisable Nineties business culture: barter in a cash-poor economic situation is to everybody's advantage, allowing mutual access to markets, products, distribution and resources.

On the front line

The recognition of this sea-change in corporate culture is vital to creators working in comics. There are, of course, purists who won't countenance the idea of their storylines or artwork being used, and in all probability changed, for another medium. But unless creators do come to terms with multimedia exploitation and accept the challenges that it offers, comics will suffer — losing revenue, credibility and, ultimately, control over product.

American creators are gradually coming to terms with the multimedia market — writer Alan Brennent (**Batman, Wonder Woman**) is working on ABC's new series of *Lois & Clark: The New Adventures of Superman*, and Jim Lee's *WildC.A.T.s* series is scheduled for a September transmission on CBS. But their progress is uneven: Eric Larsen's *Savage Dragon* series has not been sold and *Freak Force* has been abandoned.

All other things being equal, the vital ingredient in successful comics adaptation is the quality of the concept itself, as writer Pete Milligan (**Shade, the Changing Man**) said on Carlton's film magazine *The Little Picture Show* (13.8.'94).

Citing "riskability and excitement" as the most important plus factors in selling comics concepts to film, Milligan made a comparison between the comic and film version of **The Crow**. "So few comics have been made into films that it's hard to tell whether comics make good films. **The Crow** was an over-rated, mediocre, sub-cult comic that got turned into a non-rated, non sub-cult movie," he said.

Big gun Milligan

Milligan's no-nonsense commercial approach was counterbalanced by an obvious love for comics: "When you write comics you can have your cake and eat it. I wouldn't be interested in undermining the things that are important about a comic so in a way, I'd rather go low-budget [in a film adaptation] when you can retain those things than go mainstream and have to lose it. The more money invested, the more you have to change it.

"*Tank Girl* will be more mainstream, and obviously change radically from the very anarchic storylines you read in **Deadline**. That's because they're going for a high-budget, high-sell, mainstream movie. But translating from one medium to another, you can't hope to translate it lock, stock and barrel.

"A good comic is worth more than a bad film," he concluded.

Who was the real Tintin?

When 19-year-old Belgian boy scout Herge started drawing *Tintin* for the **Petit XXieme** magazine in 1939, calculations of "riskability and excitement" were pretty low on the agenda. Why boy scout? Because, as Channel 4's *Opening Shot* asserted (30.7.'94), that's what you do in Belgium.

The children's documentary series, headed up by *The South Bank Show*'s Melvyn Bragg, drew a lucid portrait of Tintin's creator, Herge (Remi), illuminating his work to a degree previously only known to hardcore Tintin fans — and you don't get much more hardcore than that.

A visit to the Foundation Herge in Brussels revealed the important symbiosis between the development of Tintin and his creator.

Archive actuality footage and Herge specialist Harry Thompson's narrative told the story of Herge's development from simple strip artist to a creator comparable with Frank (**Dan Dare**) Hampson.

The moral? Don't let all that drab, retro-cult marketing put you off reading Tintin.

CALAMITY

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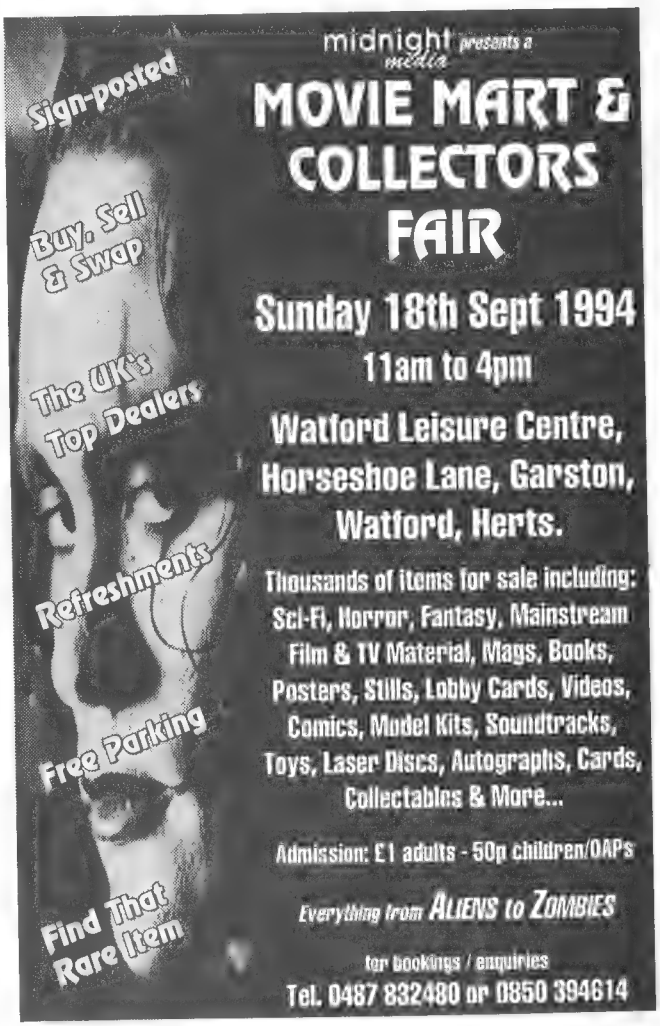
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5 VFN (Adams) .. £3.50
6 FN £2.75
ASTONISHING TALES
3 VF/NM £4.95
25 VG £9.50
26 VF/NM £12.50
27 FN/VFN £7.50
27 VFN £9.95
28 VFN £9.95
29 VFN £9.95
32 VF/NM £6
34 VF/NM £6
35 VF/NM £6
AVENGERS
Annual 7 VG £7.50
12 FN/VFN £33
12 VFN £35
14 FN/VFN £28
18 FN/VFN £30
21 VG/FN £8
21 FN/VFN £13
21 VFN £18
21 VF/NM £20
22 FN £10
24 FN £9.50
28 FN+ £12
123 VF/NM £6
130 VF/NM £6
132 VF/NM £6.50
135 VF/NM £6.50
135 VFN £5.95
139 VF/NM £4.95
143 VF/NM £4.50
144 VF/NM £4.50
146 VF/NM £4.50
147 VF/NM £4.50
149 VF/NM £4.50
151 VF/NM £4.50

CAPTAIN AMERICA
ANNUAL 8 NM £15
ANNUAL 8 VFN £14
ANNUAL 8 FN ... £9.50
100 VG+ £59
102 FN £12.50
103 FN £12.50
104 VF/NM £25
105 VG £6.50
105 FN £13
106 VG £7
106 FN/VFN £14
107 VFN £17
107 VF/NM £20
108 VG £7
110 G/VG £6.50
111 FN £18
120 FN £6
127 VFN £4.95
146 VF/NM £2.95
146 VF/NM £2.95
161 VG £1.20
161 FN/VFN £2.60
161 VF/NM £3.25
164 VFN £2.95
165 FN £1.95
165 VFN £2.95
166 FN/VFN £2.60
166 VFN £2.95
167 VFN £2.95
168 VFN £2.95
170 VFN £2.95
171 VFN £2.95
173 VF/NM £5.50
177 VF/NM £3.25
178 VF/NM £3.25
178 VFN £2.95
179 VF/NM £3.25
185 FN £1.30
185 VF/NM £1.95
186 VF/NM £1.95
189 FN £1.25
189 VF/NM £1.95
190 FN £1.25
205 VFN £1.35
237 VF/NM £1.50

CAPTAIN MARVEL
31 VF/NM £7.50
32 VF/NM £7.50

DAREDEVIL
2 VG £75
2 VG+ £85
10 FN £24
10 VG £16
11 VG £12
11 FN £17
14 VG/FN £12
18 FN/VFN £15
20 FN £13
22 VG/FN £7.95
24 VG/FN £7.95
25 FN £9
26 FN £9
27 VG/FN £6.75
32 FN £8.50
33 VFN £10
34 FN/VFN £9.50
35 VF/NM £12
37 VG £4.95
38 VG £4.95
39 VG/FN £5.50
41 FN £5.50
42 VF/NM £9.50
43 VF/NM £9.50
44 FN/VFN £7
44 VFN £8.50
45 FN/VFN £7
46 FN £5.50
46 VFN £8.50
47 VFN £8.50
48 FN/VFN £7.50
49 VG/FN £4.95
50 FN £7.50
50 VFN £8.50
51 FN £7.50
51 VF/NM £11
52 FN £6.50
52 VFN- £10
62 FN £2.95
66 VFN £3.95
100 FN/VFN £7.50
131 VF/NM £7.50
159 FN £5.50
159 VF/NM £9
160 VFN £6
163 FN £4.95
166 FN/VFN £4.95
166 VFN £5.50
168 VG/FN £7.50
168 FN £8.95
168 VFN £11
169 VFN £9.50
181 VF/NM £4.50
182 VF/NM £4.50
183 VF/NM £4.50
196 VFN £4.95
257 VF/NM £12.50
DAREDEVIL MAN WITHOUT FEAR M/S
1 VF/NM £4.95
2 VF/NM £4.95
3 VF/NM £2.95
4,5 VF/NM £2.50
SET OF 5 ..... £14.95
DEFENDERS
4 VG £4.95
9 VFN £8
DR.STRANGE VOL.1
169 FN £30
169 FN/VFN £36
170 FN/VFN £11
170 VF/NM £16
171 VF/NM £16
171 VFN £14
171 FN/VFN £11
171 FN £9.50
173 VFN £14
173 FN/VFN £11
174 VFN £14
174 FN+ £10
175 VFN £15
175 VFN/NM £16
176 VFN+ £15
176 FN £9.50
177 FN £9.50
178 VFN/NM £15
178 VFN £13.50
181 VFN £13.50
182 FN/VFN £9.50
183 FN £9.50
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46 VG £9
50 G/VG £19
52 G £5.50
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54 G £4.95
56 VFN £23
57 FN £9.50
58 FN £9.50
59 FN £9
60 G £4.50
60 G/VG £6
60 VF/NM £23
62 G/VG £4.50
62 VFN £11
62 VF/NM £16
63 G/VG £4
63 VG £4.95
63 VF/NM £16
64 G/VG £4
64 FN/VFN £10
65 FN £9
65 VFN £11
66 VG- £12.95
66 VG/FN £23
66 FN/VFN £30
67 VG £15
68 VG/FN £6.50
68 FN £8.50
(creased cover)
68 FN/VFN £9.50
69 FN/VFN £9.50
70 G/VG £4
70 FN £7.50
71 FN £7.50
(Trimmed edge)
71 FN/VFN £8.50
75 VG/FN £4.95
75 FN (loose centre) .. £6
76 VG/FN £4.95
76 FN £6
78 FN £6.50
78 VFN £8.50
78 VF/NM £10
79 FN £7.50
81 FN/VFN £6.50
82 FN/VFN £6.50
83 FN/VFN £6.50
86 VFN- £7.50
87 FN £4.95
87 FN/VFN £6
93 VFN £6.50
95 FN £3.95
100 FN £18
102 FN/VFN £6
108 FN/VFN £4.95
109 FN £3.50
109 VF/NM £5
110 VFN £5.95
123 VFN £6
GHOST RIDER VOL.1
1 G £7.95
3 FN £6.00
GHOST RIDER VOL.2
2 VF/NM £9.50
3 VF/NM £7.50
5 FN £5.50
5 VF/NM £8
6 VF/NM £6.00
HULK
King size special 1 FN £8
King size special 2 VG £6
107 FN/VFN £15
122 FN £5.95
124 VFN- £5.50
330 VFN £11
331 FN £4.95
332 VF/NM £5.50
333 VF/NM £4.95
337 VF/NM £4.95
340 VG/FN £9.95
340 FN £12.50
340 VF/NM £22
345 VF/NM £4.50
367 FN £5.50
367 VF/NM £10
368 VFN £6.50
369 VF/NM £4.95
370 VF/NM £4.95
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IRON FIST
15 VFN £14
IRON MAN
1 FN £110
1 VFN £125
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2 VFN £48
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3 FN- £20
3 VFN £36
3 VF/NM £39
4 VG £8.50
4 FN £15
5 VG £8.50
5 VG/FN £11
5 FN/VFN £20
5 VFN £24
7 VG £8
7 FN £14
7 VFN £18
7 VF/NM £20
8 VFN £16
11 VG £6
11 FN £10
12 VG £6
12 VG/FN £8
13 VG £6
13 FN £12
14 VG £6
17 VFN £8.50
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20 FN £6
24 FN/VFN £7.50
25 FN £5.50
26 FN £6
26 VFN £6.50
27 VFN- £6.50
28 FN/VFN £6.50

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28 VFN £7
29 FN £6
29 VFN £7
30 FN £6
30 FN/VFN £6.50
31 NM £8
32 VFN £7.50
33 VG/FN £4.95
34 VFN- £7
35 FN- £5.50
36 FN £6
37 FN £6
37 VFN £7.50
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41 VFN £7
42 FN £6
43 FN £4.95
45 VFN £4.95
49 FN/VFN £4.50
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87 FN £15
87 VG/FN £10
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88 VF/NM £8.50
90 VF/NM £6
90 VFN £5.50
91 VF/NM £6
93 VFN £7
94 VF/NM £7.50
95 FN £4.60
95 VFN £5.50
95 VF/NM £7
96 VFN £5.50
96 VF/NM £6
97 VF/NM £4.95
98 VF/NM £6
New Mutants Special Edition
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3 VG £6
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1 G+ £4.95
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PLASTIC FORKS
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1 FN £9.50
1 VFN £13
1 VF/NM £15
2 VFN £6.20
8 VF/NM £4.95
9 FN/VFN £4.25
9 VF/NM £6
10 VG/FN £6
10 VFN £12.95
PUNISHER WAR JOURNAL
6 VF/NM £8
SAVAGE SWORD OF CONAN
1 VFN £35
6 FN/VFN £7.50
8 FN/VFN £4.95

SILVER SURFER VOL.1 (1970s)
4 FN £99
(small nick in edge of cover, small piece of tape on spine)
6 FN £20
6 FN/VFN £24
9 VG/FN £11
10 FN £13
17 VG £9
17 VFN £17
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ANNUAL 1 VG/FN . £8.50
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AMAZING SPIDERMAN
Annual 15 VF/NM ... £10
Annual 15 VFN £9
Annual 15 VFN+ . £9.50
Annual 21 VF/NM . £4.50
(non-costume cover)
Annual 23 VF/NM . £3.95
Giant-Size 4 VF/NM .. £40
4 VG/FN £175
(Marvel chipping from top to mid-way down open edge of cover, 1/4" tippex obscuring cover date, otherwise nice flat fairly clean copy).
7 FN/VFN £170
9 VG/FN £110
12 FN/VFN £90
18 FN- £60
24 VG £24
28 G/VG £32
30 G £4.95
31 FN/VFN £32
33 Marvel chipping £32
34 VG £20
35 G £9.50
35 VG £18
36 VG £17.50
(Bookshop stamp on cover)
37 VG £20
38 VG £15
(2"X1/2" corner piece missing from 1 interior page)
39 VFN £50
41 G £10
42 G/VG £11.50
44 VG £8.50
44 FN £16
45 FN £14.50
(pence priced)
46 VG £8.50
47 FN £12.50
(top staple missing o/w VFN)
48 VG/FN £11
49 VG £8.50
51 VG £15
51 VG/FN £20
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132 FN/VFN £4.25
132 VFN £5.50
133 FN £4.25
133 VF/NM £6.50
134 VFN £4.50
135 VFN £4.50
136 VF/NM £4.95
137 FN £4.50
137 VF/NM £7.50
138 VF/NM £4.50
139 FN £6
139 VFN £8
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RANSON NOTES

A monthly column in which leading comics artist Arthur Ranson examines the social impact, artistic content and foibles of contemporary comics and their creators.

CAPITALISM and I have an uneasy relationship. On the one hand it ensures me a regular supply of comics, coffee and smokes, on the other it is destroying the planet. Capitalism requires selling one's labour at a price less than the value of the goods one makes, and buying goods for more than they cost to produce.

For my part I fulfill the first enthusiastically but am not so keen on the second. To encourage me to spend faster, capitalists invade my home with inducements via the letterbox and telephone. When I answered the phone recently and was asked "Do you know Carl Barks?", I briefly supposed that I was about to be offered the chance to answer a simple question and win a life-time supply of dog food.

In fact it was Alan McKenzie, charming editor of **2000AD**, calling. So instead of saying "does he?", I replied "Yes, he's the Duck man." This was the correct answer and did win me a small prize — the opportunity to visit Fleetway, have lunch and meet the famous American drawer and writer of **Donald Duck** comics.

This, the first time Carl Barks has left America, was for a European tour hosted by Fleetway owners Egmont Publishing. Disney characters are a lucrative staple of continental comics and Carl Barks was being acknowledged as a major contributor. Apparently Egmont originally planned to take Carl Barks directly to the continent but he asked for a UK stop to see some British comic producers, visit Fleetway and meet a **2000AD** artist.

Prompted by my daughter's incredulity, I later asked why I was chosen to meet him. It was because (a) I draw for **2000AD**, (b) I knew who Carl Barks was and (c) in a previous incarnation I had drawn funny animal strips. Not a set of criteria widely applicable.

Carl Barks is tall and upright and never did take the chair he was constantly offered despite being 93 years old. He looked about 60 and giggled like a teenager when shown Steve Parkhouse's drawing of *Big Dave* throwing up into an occupied baby-pram. A brief outline of an even more outrageous aspect of Grant Morrison's script prompted further chortles. I have heard **2000AD** blamed for corrupting the young, but the elderly...?

Alan was, it seemed, unaware of any incongruity in showing this subversive stuff to someone he respectfully called Mr Barks.

Walt Disney, the man and the corporation, is capitalism incarnate. With drive, ambition and determination he used his own — and others — ingenuity and imagination to create wonderful products of great originality, humour and beauty. At the same time he is accused of exploitation, conformism, cultural imperialism and ruthless empire building. Carl Barks looked like Disney's representative on Earth; respectable, conservative, benign and prosperous, but here he was chuckling at punk humour. It did not fit my preconceptions, but Carl Barks having a sense of humour was never in doubt.

His career began in 1939, storyboarding for Disney animation. Samples I have seen from this time look great. Comics' gain was animation's loss. According to the comics history magazine **Nemo**, Carl Barks was asked to take over for a couple of weeks on the comic book version of **Donald Duck**, a fill-in that eventually stretched into decades. (This same story is repeated in **Comics Forum** about Floyd Goffgredson, the great Mickey Mouse artist. Are both stories true?) Before he left Disney, Carl Barks had single handedly written and drawn over 500 **Donald Duck** comics, inventing Uncle Scrooge along the way. When he *retired* he — with Disney's permission — took to painting Donald Duck and friends in oils. This artwork became highly sought after and kept Carl Barks off welfare.

In the late 1980s, all of Carl Barks comic work was collected into hard cover by Another Rainbow Publishing. He is part of our history and drew some great comics. It would have been interesting to find out more. How come Walt gave Carl permission to personally exploit Donald Duck through his paintings, for instance? Is it true that permission was revoked for a while after Walt's death? Questioning him to find out was the obvious solution but a couple of autographs was all I managed to ask for. Alan had shown him some of my artwork and it felt like having Mum show your drawings to the art teacher. Being grown up, I did not actually blush but it was the kind of discussion at which, though happy to have take place, I would sooner not be present.

The best part for me was when Carl Barks was looking at Clint Langley's artwork for *Nemesis*. Not much in common with Donald Duck, one would think. What Carl Barks said was something to the effect that an artist could not look out of the window to find images like this, that it came from within.

This seemed such a fitting and inclusive description of what all comics do — create new worlds. I could see Carl, Clint and comic makers everywhere as a group sharing in a common creative... hang on, isn't this the sentimental Disney ending?

Well, it felt good at the time. Some photos were taken and Carl Barks went off with his minders.

John Higgins, Tharg, his clones, and I exploited Steve McManus's expense sheet for a cheerful Chinese meal and a new found sense of brotherhood. Saké will do that to you. The crumbs from the capitalist's table falling in this case all over my freshly washed jeans.

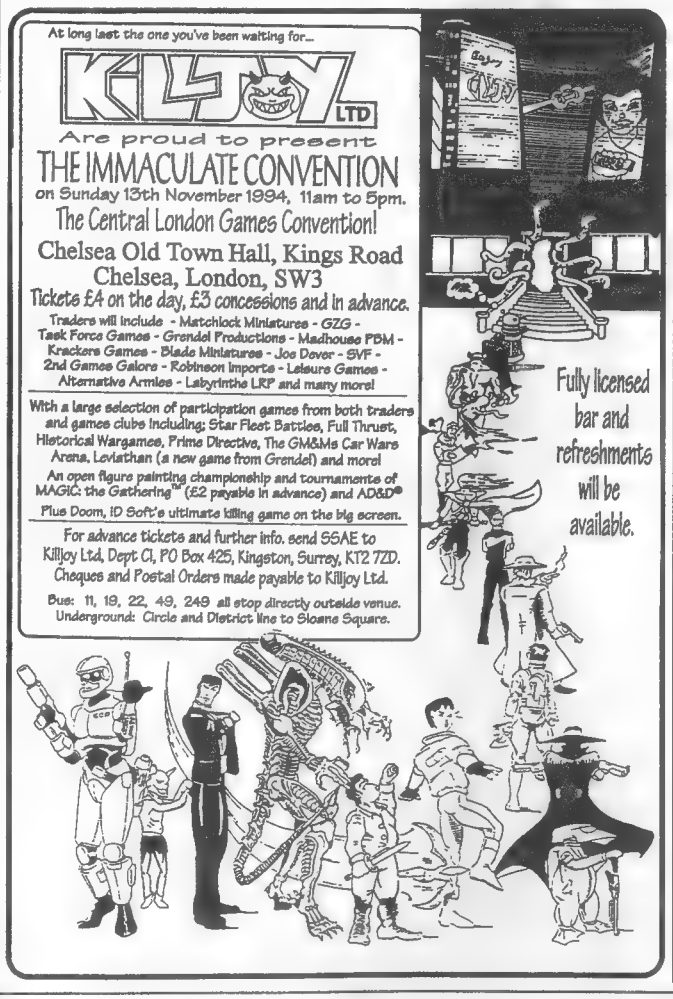
And finally...

Capitalism's latest wheeze is to film us and make us pay to watch ourselves. In *You've Been Framed*, Desmond Morris TV programmes and such like, we are both product and purchaser. So, for those who will be at UKCAC in October, a word of warning — look your best. There will be somebody there with a video recorder, electronically fixing your image for posterity and profit. Brian Gorman will be the man behind the lens. Brian's B.A. thesis was about comics and Art and he is now making an "informative but entertaining" video about comics and imagines that the convention will provide the highlight of his documentary.

The video will eventually be on sale if you want to see yourselves as background to artists and writers being interviewed. No sniggering, pulling faces, mooning or waving to Mum, please. These are serious artistes having their free time and good will capitalised on in order to enhance public understanding of the medium and enhance a video company's profits.

These sensitive and creative souls, aware of being shamelessly exploited, will make this sacrifice for the sake of the greater good of comics.

So, see you at UKCAC. I will be the one in the day-glo suit, Button Man T-shirt, carrying a copy of *Shamballa* and a tasteful neon sign reading "Buy Ranson drawn comics!" © Arthur Ranson, 1994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Arthur Ranson *is one of the UK's top comics artists. In the 1970s, he started work at* ***Look-In*** *and for many years drew a wide range of TV and pop-related strips.*

It is a mark of his versatility that, having won popular and critical acclaim for Danger Mouse, he went on to achieve the same with ***2000AD****'s Anderson: Psi Division and his first US work,* ***Batman: Legends of the Dark Knight - Tao****.*

His and John Wagner's Buttonman sequel is planned to begin in ***2000AD*** *in September.*

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SHEFFIELD	**SATURDAY: SEPTEMBER 24th, NOVEMBER 19th** MAIN HALL, SHEFFIELD HALLAM UNIVERSITY, HOWARD STREET

DEALERS: WRITE FOR INFORMATION PACK

SEND SAE FOR FULL DETAILS:- GOLDEN ORBIT, 9 STRATFORD WAY, HUNTINGTON, YORK YO3 9YW

OPENS MIDDAY

q & a

Comics International, 8 Trinity Road, London N2 8JJ

Comics International invites you to submit your comics-related queries, both for your own enlightenment, and that of our general readership.

Colin Brown
29 Stoneybank Court,
Musselburgh, Scotland

Several years ago in the introduction to one of the Titan **Modesty Blaise** collections, Peter O'Donnell mentioned that he was working on a **Modesty Blaise** graphic novel with John Burns illustrating. What became of this?

Apparently Peter O'Donnell wrote the story's outline for Titan and it was despatched to top British artist John (Wrath of the Gods) Burns. But according to John, the project lost steam and eventually "fizzled out".
...Dez Skinn / Editor

Robert Turner
70 Langleigh Pk, Ilfracombe

I recently purchased, from my local retailer, a box of **DC Master Series** trading cards.

Having missed out on the Skydisc card from the **Batman** series, I eagerly awaited this set in the forlorn hope that I would become the proud owner of a "Superman skydisc".

To cut a long story short I did and I didn't. I became the p*ssed off owner of a "Superman skydisc redemption card", which I am almost certain was not solicited. So here lies my/dilemma: do I send it back to the US and risk ending up with nothing for my trouble and expense? Or knowing the success you had bringing the Malibu **Ultraverse 0** and Bravura gold stamp program to the UK, could you suggest an alternative should cards from the UK prove to be invalid?

Given our rapport with Skybox, we'll investigate the possibilities. Watch out for announcements. ...Dez

Dr Alan Paul
Meadow Court, Manchester

AS a relatively new collector of Silver Age Marvel comics, I write concerning the topic of *trimming*. Having attended a number of this year's comic marts, I have noticed that a number of trimmed comics are being sold as Very Fine or even Near Mint by some the dealers.

For inexperienced collectors such as myself, this can be difficult to spot in some cases. Indeed, I now look at a couple of my own purchases with some suspicion.

For example, the cover width of my **Fantastic Four** 20 comic is a full 1/8th inch (3mm) less than my **Fantastic Four** 15. Is there a standard cover size for such Silver Age Marvel comics or do they vary?

What is the best method of assessing whether or not a comic has been trimmed? Is trimming regarded as restoration or a serious defect?

Trimming is a defect, a very serious one. To restore battered old comics, less scrupulous dealers have been known to resort to guillotining the edges. Unlike pressing comics to flatten them out, trimming is a serious defect. More so than bleaching white areas as a trimmed comic is not adding to the comic, it is making it (physically) less than it was. UK Price Guide editor Duncan McAlpine offers a few tips on identifying trimmed comics. 1960s titles often had larger covers than interior pages. Look for same sized top and bottom edges, these could be trimmed. Side edges should not be perfect, most comics have a "diamond" effect to their outer edge with the 'middle pages jutting out more than the covers. A perfect outer edge is a sign of trimming. "Marvel chipping" is an oft-quoted term, as many 1960s Marvel comics cover edges have gone brittle and pieces have flaked off (because of the larger than interiors size). Dealers have been known to trim off the chipped edges.

A final test is, of course, to compare a book before purchase with one next to it in a display. While sizes have changed at least three times in 50 years, these are very noticeable width reductions, of at least 1/4" across the entire publisher's line.

On value, the slight top or bottom trim drops the book a grade, side trim is far more detrimental. Dez

D. Aaron Phillipps
9 Pier Road, Kilchoan, Argyll

I'M working on a comic publishing venture and I'm looking to find addresses of printing companies who specialise in comics (including those in the US and Canada).

Can you help me with any addresses or put me in touch with anyone who might be able to help?

The first — harsh — reality of professional printing is quantity. Unless you feel you can generate interest for a several thousand print run, look locally and build through the small press. It's a big risk going to web (newsprint) companies.

US printers offer good prices, but the transatlantic scheduling and shipping can offset any monetary advantage. Two UK printers we use and can recommend are: East End Offset (071 538 2521) and Wiltshire's Bristol Ltd (0272 760076). Dez

Panagiotis Rovolis
Athens, Greece

I have been fortunate enough to have received by an English friend issue 44 of **Comics International**. Info about the comics scene is scarce here in Greece, and such good info much more difficult to obtain.

Now I am worried about being late for collecting coupons needed for **Rune #0** and **Solution #0**?

As it isn't mentioned elsewhere, our Malibu offer (on page 21 this month) is available to readers outside the UK — but not in North America. Dez

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All prices of US titles listed are in dollars. Where dollar and sterling prices (ie $1.50/£1) is stated, UK price is not the air-freighted import price, but instead denotes that the title will be nationally distributed approximately ten weeks later at a lower-than-airfreight price. Import prices are usually converted at a rate of $1.00 = 80p.

Shipping dates given are usually one week before airfreight copies arrive with your retailer/mail order supplier. All dates, prices and information are assumed to be accurate as provided by publishers. Late shipping, cancellations and changes in content will be detailed in future issues of ***Comics International****.*

Key to abbreviations used:
1 & 2 + 3 = Writer & penciller + inker
sqbd = perfect bound; squared spine; without staples
b&w = black & white content
pc = part-colour content
hbk = hardback (book) edition
tpbk = trade paperback, squarebound, comic size
Xpg = number of interior pages
V = violence; N = nudity; S = sex
All comics are 32 page colour titles unless stated otherwise

SHIPPING: SEPT-OCT '94

AARDVARK-VANAHEIM

Cerebus 186 (Sim & Gerhard) *Mothers and Daughters Book Three — Reads, Part 12.* No information for current storyline. $2.25

AC COMICS

NEW **Deep Dimension of Horror 1** (Black) New horror anthology title. $2.95

NEW **Horrors of the Haunter 1** (Black & Ayers) The Haunter adopts the form of a psychic investigator. $2.95

She Cat 5 (Black & Roman + Allen) A new feline menace arrives in Central Florida. $2.50

ANTARCTIC PRESS

Furrlough 21 (anthology) Anthropomorphic tales. b&w $2.75

Gold Digger 15 (Perry) Gina and Cheetah are attacked by undead skeletons. b&w .. $2.75

NEW **Konny & Czu 1** (Howarth) First of four issues about two friends on a horrible planet. b&w $2.95

Knightmare 2 (Owens) Gerrold is finding life as a superhero a little difficult to cope with. b&w $2.75

Ninja High School 42 (Mallette & Dunn) Sammi falls in love with one of the Y-Men. b&w $2.75

Sentai 4 (anthology) A look at the history behind Ultraman. b&w $2.75

BONGO COMICS

Simpsons Comics 6 (Groening + Vance & Morrison) Otto the Bus-driver forms his own rock band. $2.25

CALIBER PRESS

NEW **A.K.A. Goldfish: Ace** (Bendis) 48 page one-shot continuing Bendis's experiments with cinematic noir in comics. Mature readers. b&w $3.95

NEW **Dominique: White Knuckle Drive** (Charles & Lisa Moore & Smith) One-shot following the further adventures of heroine, Dominique. b&w $2.95

NEW **Flaxen: Alter Ego** (Hudnall & Bendis + Mack) Flaxen's alter-ego Susie has to deal with her dark side. b&w $2.95

Negative Burn 15 (various) Features *Mr Mamoulian* (Bolland); *Bad Vibe in Sucktown* (Louapre); *Mr Triangleheed* (Jackson); Alan Moore's *Songbook* Mature readers. .. $2.95

CARTOON BOOKS

Bone 17 (Smith) No information about this comic from the publisher. b&w $2.95

CONTINUITY

This publisher has ceased producing titles.

DARK HORSE

SHIPPING SEPTEMBER 13TH

Classic Star Wars: The Early Adventures 2 (Manning w/Hoberg) Reprinting newspaper stories from the early 1980s. $2.50

Concrete: Killer Smile 3 (of 4; Chadwick w/Chadwick) Concrete's assistant Larry is kidnapped by a psychotic pyromaniac and the cemented hero must change his attitude to violence. $2.95

NEW **James Bond 007: Quasimodo Gambit 1** (of 3; McGregor & Caldwell) 007 is in Jamaica trying to stop a notorious arms dealer. 48pg $3.95

Dark Horse Presents 89 (anthology) Featuring: *Hellboy: The Wolves of St. August* (Mignola); *Paleolove* (Davis); *Baden* (Alexander) b&w $2.50

John Byrne's Next Men #27: Lies 2 (Byrne w/Webb) Jasmine is reunited with all her friends. $2.50

Out of the Vortex 11 (Barrett & Willis) The aftermath of *Will to Power.* $2.50

NEW **Time Cop Movie Adaptation 1** (Verheiden & Randall) resolicited from April. $2.50

SHIPPING SEPTEMBER 20TH

Badger: Shattered Mirror 3 (Baron & Thompson) Four part series which explores yet another possible origin for the multi-faceted Norbert Sykes as he is released from a mental hospital. $2.50

Barb Wire 5 (Arcudi & Lawlis + Akin) The conclusion of the *Ghost in the Machine* storyline which leads directly into **The Machine** monthly series. $2.50

Caravan Kidd Pt 3 #5 (Manabe) Continuing the tales of Mian Toris and her companions. b&w $2.50

Enemy 5 (Grant & Schenck) Resolicited from Jan 1994. ..... $2.50

Grendel Tales: Devil in our Midst 5 (of 5; Seagle & Mireault + Grist + Delaney) Final part of the Ice Station story and a back up leading into the next **Batman/Grendel.** Mature readers. $2.95

NEW **Indiana Jones & The Shrine of the Sea Devil 1** (Gianni) Collecting stories that first appeared in **Dark Horse Comics #3-6.** $2.50

NEW **Johnny Dynamite 1** (Collins & Beatty) A gambler cum private investigator locks horns with the Devil himself. b&w $2.95

Martha Washington Goes to War 5 (of 5; Miller & Gibbons) Martha Washington finds herself battling the group she has worked for all her life as she faces PAX. $2.95

Star Wars: Droids 6 (of 6; Thorsland & Hughes) The conclusion of the robots' adventures. $2.50

SHIPPING SEPTEMBER 27TH

Babe 3 (Byrne) Babe escapes her alien kidnappers and rescues a group of passengers on a plane. $2.50

Classic Star Wars: The Empire Strikes Back 2 (Goodwin & Williamson + Garzon) Reprints the Marvel original. 64pg $5.95

Catalyst Agents of Change 7 (Warner & Kesel + Hamilton & Glines) Final issue as the Agents face their greatest challenge. . $2.00

Dark Horse Comics 25 (anthology) Final issue. $2.50

NEW **Hero Zero 0** (Eury & Apthorp + Aiken) Hero Zero must battle the energy draining menace of Siphon. .. $2.50

Oh My Goddess 2 (of 6; Fujishima) Adaptation of the video series. $2.50

Time Cop Movie Adaptation 2 (Verheiden & Randall) resolicited from May. $2.50

NEW **The Shadow & The Mysterious Three** (various) Three tales of the Shadow. $2.95

SHIPPING OCTOBER 4TH

Dark Horse Down Under 3 (of 3; anthology) Four tales from Australia introduced by Eddie Campbell $2.50

Division 13 #2 (Giffen & Morrisey) The team from Cinnabar Flats have just become outlaws in the eyes of the world. $2.50

Shadow Empires: Faith Conquers 3 (Moeller) Cotar Faith, warrior-priest, discovers the presence of aliens in his chambers. .. $2.95

Star Wars: Tales of the Jedi — The Freedon Nadd Uprising 2 (of 2; Veitch & Akins + Rodier) A tale of the Jedi 4000 years before the birth of Luke Skywalker. $2.50

Rascals In Paradise 2 (Silke) The Rascals face talking apes, technicolour spaceships and human sacrifices. $3.95

DC COMICS

SHIPPING SEPTEMBER 13TH

Batman 512 (Moench & Manley) A new Batman once again stalks the streets of Gotham City.. ..... $1.50

Black Orchid 15 (Vertigo; Foreman & Guay + Woch) Black Orchid travels to New York for more answers to her questions. Mature readers. $1.95

Deathstroke, the Hunted 41 (Wolfman & Cariello + Blyberg) A new direction completely for the mercenary with a heart. $1.95

Flash 95 (Waid & Larocca + Marzan Jr) *Terminal Velocity, Part 1* (of 6). Flash is gone and only Impulse stands between Kobra and world domination. $1.50

Hardware 21 (Milestone; Blaustein & Rollins + Bradford) Hardware goes to a technology show in New York City. $1.75

Judge Dredd 4 (Helfer & Oeming) Fargo calls a meeting to discuss changes to the Justice Law. $1.95

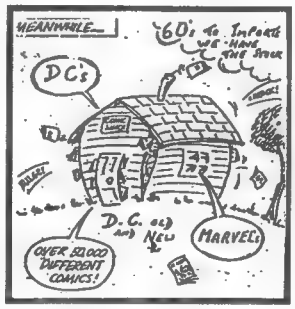
NEW **Primal Force 1** (Seagle & Hooper + Kaalberg) The team embarks on its quest to prevent Cataclysm from world domination. $1.95

Legion of Super-Heroes 62 (Waid + McCraw & Moder + Boyd) Introducing a new team in a new 30th century. $1.95

Sandman Mystery Theatre 20 (Vertigo; M Wagner + Seagle & Davis) *The Scorpion, Part 4* (of 4). The Golden Age Sandman has to battle a villain with a poison-tipped whip and the killer's next target is Wesley Dodds. Mature readers. $1.95

Shade, the Changing Man 53 (Vertigo; Milligan & Phillips) *The Morning of Masks, Part 3* (of 3). Shade's past begins to catch up with him. Mature readers. $1.95

THE COMIC SHACK



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The Spectre 23 (Ostrander & Mandrake) The Spectre learns that Jim Corrigan's former fiance is dead but still trapped in the land of the living. $1.95
Star Trek 65 (Ryan & Whigham + Starr) A Vulcan diplomat gets Kirk's back-up. . $1.95
Superboy 9 (Kesel & Grummett + Hazlewood) Back to Hawaii and another confrontation with the Silicon Dragon. $1.50
Superman: The Man of Steel 38 (L Simonson & Erwin + Janke) The body of Superman is found in the tomb built to honour him. $1.50
Wonder Woman 91 (Loebs & Deodato Jr) The contest for the role of Wonder Woman begins. $1.50

SHIPPING SEPTEMBER 20TH

NEW **Batman: The Last Angel** graphic novel (Lustbader & Moder + Hanna) 96 pager dealing with the reversal of Batman and Catwoman's roles. $12.95
Batman: Shadow of the Bat 32 (Grant & Blevins) The Ventriloquist returns with a new scheme to take over Gotham City. ... $1.95
The Demon 52 (Ennis & McCrea) Jason Blood stands in the Demon's way as Etrigan brings his children to Earth. $1.95
Green Lantern 56 (Marz & Banks + Tanghal) A former Green Lantern decides that life isn't worth living without the power ring so he sets off in search of the only remaining ring holder. $1.50
NEW **The Guardians of Metropolis** (Kesel & Dwyer) Four-issue mini-series exploring the adventures of the Jack Kirby created characters, The Guardian and the Newsboy Legion. $1.50
Hawkman 14 (Messner-Loebs & Lieber + Shoultz) Hawkman gets involved in a war that has been raging for centuries. $1.95
Hellblazer 83 (Vertigo; Ennis & Dillon) *Rake at the Gates of Hell, Part 6* (of 6). The conclusion finds Constantine and the First of the Fallen's plans revealed. Mature readers. $1.95
Icon 19 (Milestone; Bright + Gustovich) Icon returns to his home planet, leaving behind a heavily pregnant Rocket as Dakota's sole protector. $1.75
Justice League America 93 (Jones & Wojtkiewicz + Dvorak) Power Girl and her child are targeted for extermination. $1.50
Moonshadow 3 (DeMatteis & Muth) Reprinting the Epic series from 1985 in twelve instalments. $1.95
The New Titans 115 (Wolfman & Jones + Collazo + Candelario) Trigon is back and Gar Logan is his prime target. $1.95
NEW **Shadows Fall 1** (Rieber & Van Fleet) What happens when you lose your shadow? Mature readers. . $2.95
NEW **Starman 1** (Robinson & Harris) Starman battles The Mist's evil machinations. $1.95
Superman 94 (Jurgens & Breeding) The body in the crypt *is* Superman, so who is the long haired imposter. $1.50
Vamps 4 (of 6; Vertigo; Lee & Simpson) Dracula meets Thelma and Louise: a team of female vampires on motorbikes cut a bloody swathe across the USA. Mature readers$1.95
Xombi 6 (Rozum & Birch) Xombi attempts to resurrect Kelly Sanbourne, a girl he accidently killed when becoming a superhero. .. $1.75

SHIPPING SEPTEMBER 27TH

Adventures of Superman 0 (K Kesel & Kitson + McCarthy) Superman's life is in turmoil, convinced he isn't the true Man of Steel.$1.50
Animal Man 77 (Vertigo; Delano & Snejbjerg) Life-Power Church is on the move to Montana, the promised land. Mature readers. .. $1.95
Batman: Legends of the Dark Knight 65 (DeMatteis & Staton) Batman versus The Joker and for the first time the Joker wins. .. $1.95
Blood Syndicate 20 (Milestone; Velez Jr & Battle & Quijano) The return of old friends and old deadly foes. $1.75
Detective Comics 679 (Dixon & Nolan + Hanna) Robin discovers that Two-Face has escaped and the Rat-Catcher is after Batman. $1.50
NEW **Fate 1** (Moore & Williams + Lanning) Introducing the final fate of the DC Universe, pun intended. ... $1.95
Gunfire 6 (Wein & Benes + Garvey) Gunfire hires a team of mercenaries to carry out a job he doesn't want to handle. $1.95
Justice League Task Force 17 (Waid & Velluto + Albrecht) Martian Manhunter accepts a plea for help from Vandal Savage. . $1.50
Legionnaires 19 (McCraw & Waid + Moy & Boyd) Political problems arise over the inclusion of the newest member on a delicate mission. $1.50
Outsiders 12 (Barr & Pelletier + Campanella) The Eradicator forms a new Outsiders team from the ashes of the old and Geo-Force, Katanna and Technocrat are not pleased with the way this new team deals justice. . $1.95
The Ray 6 (Priest & Porter + Jones) The Ray teams up with Black Canary and almost doesn't live to tell the tale. $1.95
NEW **R.E.B.E.L. '94 #1** (Peyer & Jorgenson) Following on directly from L.E.G.I.O.N. '94 with the police force now the outlaws. $1.95
Sandman 64 (Gaiman & Kristiansen) Lyta discovers that her son is still alive and Morpheus makes a fateful decision. .. $1.95
Shadow Cabinet 6 (Milestone; Wayne & Armstrong) Scientists are conducting experiments in Antarctica with global destruction a possible result. $1.75
Star Trek Next Generation 65 (Friedman & Skelton) What is the secret behind the lost Romulan? Picard thinks he knows the answer. $1.95
Steel 9 (L Simonson & Batista + Faber) The armour that Steel wears begins to take on new and wonderous powers, beyond that of its design. $1.50
Swamp Thing 148 (Vertigo; Millar & Hester + DeMulder) Swamp Thing pays the Parliament of Trees another visit. Mature readers. $1.95
NEW **Xenobrood 1** (of 7; Moench & Coker + Aiken) Introducing a new team of super-powered teenagers. ... $1.50

SHIPPING OCTOBER 4TH

Action Comics 704 (Michelinie & Guice + Rodier) Superman's sanity is on a knife-edge and The Eradicator is the target of his aggression. $1.50
Anima 8 (Witcover + Hand & Crespo + Blyberg) The Nameless One is on Earth, ready to destroy mankind. $1.95
Aquaman 3 (David & Egeland + Vancata) Aquaman with hook meets up with Superboy and the underwater crimefighter is not amused. $1.50
NEW **Batman: Madness** (Loeb & Sale) Follow up to last year's **Legends of the Dark Knight Halloween Special.** 48pg $4.95
Books of Magic 7 (Vertigo; Rieber & Gross) Tim's neighbour has very important plans for the young mage. Mature readers. $1.95
Catwoman 15 (Dixon & Balent) Catwoman changes her relationship with Batman and faces a major turning point in her life. . $1.50
The Darkstars 25 (Friedman & Collins + Branch) Donna Troy receives different orders from two high ranking Darkstars. $1.95
Damage 7 (Joyner & Marimon + Hillsman) Damage is placed on trail for the "damage" caused to Atlanta. $1.95
Doom Patrol 84 (Vertigo; Pollack & Tolagsen) The Healers want to save the planet even if it means destroying it. Mature readers. .. $1.95
Green Arrow 91 (Puckett & Aparo) GA is the target of a high-priced assassin. $1.95
Guy Gardner: Warrior 25 (Smith & Byrd + Davis) The secrets behind Gardner's new powers are revealed and he begins to think that he is no better than the villains he has sworn to fight. 48pg $2.50
The Invisibles 3 (Morrison & Yeowell) A cult of occult subversives continue to recruit new people into their fold. Mature readers. $1.95
Kobalt 6 (Milestone; Rozum & Jones) Slick, Volt and Red Light have Kobalt just where they want him. $1.75
Lobo 10 (Grant & Semieks + Dell) A tele-video preacher needs protection from extremists, the main bastiche is on hand to help. $1.95
NEW **Manhunter 1** (Grant & Giarrano) Chase Lawler, the all-new

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Manhunter battles the Wild Huntsman. $1.95
Looney Tunes 8 (Enyart + Koth & Wildman + various) Warner Bros.' animated favourites in a monthly series of tales. $1.50
NEW **Metropolis S.C.U. 1** (Goff & Krause + Marzan Jr.) Four-issue series looking at the Special Crimes Unit in Superman's adopted city. $1.50
Robin 11 (Dixon & Grummett + Kryssing) The new Batman needs Robin's help more than ever. $1.50
Static 17 (Milestone; Washington III & Wilfred + Quijano) Static faces would-be hero Palisade. $1.75

DEFIANT

Charlemagne 7 (Chichester & Pollina) Charlemagne has just saved the world, everything else seems secondary now. $2.50
Dark Dominion 12 (Wein & J. G. Jones) Glimmer has literally become a hero without a heart. $2.50
Dogs of War 6 (Holcomb & Jeanty) Shooter continues his relentless quest to be the best there is. $2.50
Good Guys 11 (Shooter & Boone) The Good Guys battle the horrors of the Schism without the help of Nobody. $2.50
Prudence & Caution 5 (? & Fern) Prudence wants her world back and she is going to make sure it happens. $2.50
War Dancer 8 (Weiss) War Dancer has lost most of his powers. $2.50
Warriors of Plasm 14 (Lapham) Nudge is the new soul of the Org and Mule is the new emperor. $2.50

DRAWN & QUARTERLY

No new product shipping this month.

EC COMICS

Haunt of Fear 9 Featuring stories by Davis, Wood, Kurtzman & Evans. $2.00
Incredible Science Fiction 9 (anthology) Featuring stories by Kamen, Ingels, Davis and Craig. $2.00
Crime Suspenstories 9 (anthology) Featuring stories by Feldstein, Kamen, Roussos and Wood. $2.00

FANTAGRAPHICS

Acme Novelty Library 3 (Ware) The adventures of the potato shaped character. b&w Mature readers. $3.50
Bad Comics (Williams) anthology of strange stories by top alternative creator. Mature readers. $2.50
NEW **The Biologic Show 0** (Al Columbia) collection of stories from Bill Sienkiewicz's former assistant. Mature readers. b&w $2.95
Duplex Planet Illustrated 10 (various) More from the Duplex Planet nursing home. $2.50
Holy Cross 2 (Coney & Hogg) Series about life in Northern Ireland. Mature readers.b&w$2.95
Omaha the Cat Dancer 3 (Waller & Worley) There's a New Year's party being held at Chuck's. $2.50
Palestine 7 (Sacco) The story of Palestine through the eyes of Joe Sacco. Mature readers. b&w $2.95

IMAGE COMICS

NEW **Badrock & Company 1** (Giffen & Nauck + Miki) Six-issue mini-series about the Youngblood member teaming up with other Image characters. $2.50
Bloodstrike 14 (Napton & Alstaetter) Bloodstrike's mission against Cybernet has failed and the Experts begin to investigate Bloodstrike's identity. $2.50
Boof 3 (Smith & Cleary + Harkins) Boof and Nick hotwire Nick's brother's car. Hilarious stuff! $1.95
Boof and the Bruise Crew 3 (Smith & Harkins) A story involving nose clods, spitballs, hockers and gas-passin' warfare. $1.95
Brigade 12 (Stephenson & Winn + Alquiza) Brigade and WildC.A.T.s. form an uneasy alliance. $2.50
Cyberforce 8 (McFarlane) No plot information from publisher. $2.50
Codename: Strykeforce 7 (Silvestri & Peterson) Stryker and Co. must deal with the death of a comrade. $1.95
Deathblow 9 (Lee + Choi & Sale) Four Horseman of the Apocalypse have been set loose on New York City. $1.95
Doom's IV 3 (Liefeld & Pacella + Hathaway) Resolicited from June 1993 ..... $2.50
Freak Force 9 (Larsen + Giffen & Bridges) Cyberforce guest stars and helps against the killer ants from outer space. $1.95
Hellshock 3 (Jae Lee) Hellshock begins to discover the nature of his true heritage as his powers begin to emerge. $1.95
Maxx 11 (Loebs & Kieth) The crack in the alley where Maxx was first discovered is getting bigger. $1.95
The Newmen 6 (Stephenson & Matsuda) Exit's birthday bash turns very unpleasant. . $2.50
Prophet 7 (Liefeld & Platt) resolicited from March 1994. ..... $2.50
Savage Dragon 13 (Lee) No plot information is available from the publisher. $1.95
Shadowhawk 0 (Liefeld) No information about the story is available. $2.50
Shadowhawk 13 (Valentino & Wolf) Guest-starring WildC.A.T.s. $1.95
Spawn 25 (Silvestri) No plot information is available from the publishers. $1.95
Stormwatch 15 (Marz & Broome) Battalion fights Flashpoint on board Skywatch. $1.95
Supreme 19 (Hathaway & Nocon) The battle against the underworld begins here. . $2.50
Team Youngblood 13 (Extreme Studios) Riptide goes through with her plan to pose nude for a men's magazine. $2.50
NEW **Wetworks Sourcebook 1** (Portacio) Everything you ever wanted to know about Wetworks. ... $2.50
Wetworks 3 (Portacio + Williams) Resolicited from October 1992. ..... $1.95
NEW **WildC.A.T.s Adventures 1** (Mariotte & Templeton) Adaptation of the children's animated TV series. $1.95
WildC.A.T.s 14 (Larsen) No plot information available. $2.50
Youngblood: Strikefile 7 (various) Pin-ups and solo stories about members of Youngblood. $2.95
Youngblood 9 (Valentino) No information about the plot is available. $2.50

KITCHEN SINK

Captain Sternn: Running out of Time 5 (of 5; Wrightson w/ Hendrix) Sternn gambles on Aldo Gorney's time machine. $4.95
NEW **Illegal Alien** (Robinson & Elliott) An alien assumes the body of a dead gangster but finds it is more dangerous than being an alien from space. $9.95
Melting Pot 4 (Eastman & Bisley) More surprises for the dying Lord Tyler. Mature readers. 48pg $3.50

LIGHTNING

NEW **Curse of the Dreadwolf 1** (Zyskowski & Abrams + Barnes) New werewolf series tied into a former Lightning comic series. $2.75
NEW **Helina 1** (Mowry & Zyskowski) Vampirella look-a-like in her own series. $2.75

MALIBU

Dreadstar 5 (of 6; Bravura; David & Colon) Kalla is reunited with her mother and recruits two more partners. $2.50
Edge 3 (of 4; Bravura; Grant & Kane) The first "Ultimate" returns from the dead and his origin is revealed. $2.50
Bruce Lee 3 (Baron & Mayerik + Sherman) Continuing the story of the martial arts legend. $2.95
Firearm 13 (Ultraverse; Robinson & Herrera) The second part of *The Rafferty Saga*. $1.95
Freex 13 (Ultraverse; Jones & Kolins) The team get new costumes and a new look$1.95

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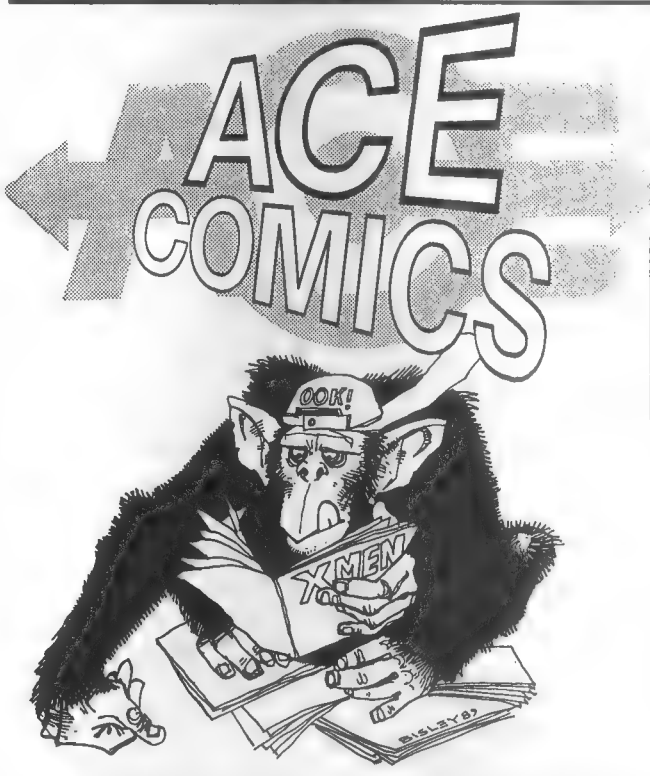

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Hardcase 16/Ultraverse Premiere 7 (Ultraverse; Hudnall & Luzniak) Hardcase comes home from a hard day and runs into NM-E. $3.50
Mantra 14 (Ultraverse; Barr & Hitch) Topaz and Mantra return to Boneyard's realm to rescue the Archimage. $1.95
NEW **Mortal Kombat: Goro, Prince of Pain 1** (Marshall & Burdine + Rae) Three-issue mini featuring a character from the Mortal Kombat comic. $2.95
The Night Man 12 (Ultraverse; Englehart & Dennis) Night Man follows Teknight to New York. $1.95
Prime 16 (Ultraverse; Jones + Strazewski & Robertson) Introducing Turbo, Prime's new sidekick. $1.95
NEW **Prototype Giant-Size 1** (Ultraverse; Strazewski & Robinson) Will Prototype stay loyal to Ultratech? $2.50
Mortal Kombat 3 (Marshal & Rolo + Rae) Based on the record-breaking computer game. $2.95
NEW **Rune Giant-Size 1** (Windsor-Smith + Ulm) Beginning a new story arc for the Ultraverse vampire. .. $2.50
Sludge 11 (Gerber & Phipps + Martin) Introducing the Bash Brothers. $1.95
Solitaire 10 (Ultraverse; Jones & Jones + Kaalberg) Solitaire joins in on the Hostile Takeover story line. $1.95
The Solution 13 (Ultraverse; Hudnall & Benefiel) The team take an offer from villain J.D. Hunt. $1.95
Star Trek: Deep Space Nine; Hearts and Minds 4 (of 4; Altman & Davis + Pallot) $2.50
The Strangers 16 (Ultraverse; Englehart & Hoberg) The Strangers have a lazy day planned, but... ..... $1.95
Warstrike 5 (Danko & Wong) Warstrike and Prototype team up to face Doc Virtual. $1.95
Wrath 8 (Barr & Ammerman) A group of Ultra's led by Wrath attack Aladdin. $1.95
NEW **Ultraforce 0** (Jones & Perez + Vey) Introducing the combined might of the most powerful Ultra-heroes.$2.50

MARVEL COMICS

SHIPPING SEPTEMBER 6TH

Alice Cooper: Last Temptation of Alice 3 (of 3; Gaiman & Zulli) Alice Cooper's early life as told by Mssrs Gaiman and Zulli. $4.95
Beauty and the Beast 3 (Slate & Quartieri) Adptn of the Disney animated movie. . $1.50
Cable 17 (Loeb & Skroce) Cable faces Mr Sinister's former allies, the Dark Riders. $1.95
Captain America 433 (Gruenwald & Hoover + Bulanadi) Diamondback and Cap's relationship takes a dramatic turn. $1.50
Conan Saga 92 (Thomas & Chaykin + S. Buscema) Sword and swordplay. b&w, magazine format. $2.25
Daredevil 334 (Wright & Grindberg) Daredevil battles for his life against a society of underdwellers, the ones who kidnapped Kingpin's wife. $1.50
Darkhawk 45 (Fingeroth & Smith + Akin) Darkhawk is missing and Portal has replaced him. $1.50
Groo the Wanderer 118 (Marvel/Epic; Aragones w/Evanier) Groo meets Vano, a very politically correct villain. $2.25
NEW **Fantastic Force 1** (Brevoort & Gustovich + Hudson) New series featuring the adventures of the grown-up Franklin Richards. $2.50
Namor 56 (Herdling & Isherwood) The battle for the throne of Atlantis begins as Namor confronts his son Llyron. $1.50
Ren & Stimpy 25 (Slott & Kazaleh) Derived from Nickelodeon's animated TV series. $1.95
Spider-Man 2099 25 (David & Leonardi) The Specialist returns and Miguel learns of his girlfriend's dark family secret. $2.95
Solo 3 (of 4; Fein & Randall) featuring the mercenary who first appeared in **Amazing Spider-Man**. $1.75
Spider-Man 52 (Mackie & Lyle) The Spider-clone fights Spider-Man's arch enemy, Venom. $1.95
Uncanny X-Men 318 (Lobdell & Madureira) Jubilee bids farewell to the X-Men as she joins Generation X. Two formats .... $1.50/$1.95
Web of Spider-Man 118 (Kavanagh & Butler + Emberlin) Spider-Man's clone stays in New York leading him into a confrontation with Venom. $1.50

SHIPPING SEPTEMBER 13TH

Annex 4 (of 4; Harris & McDaniel) A mechanism created to help disabled people is used as a super-powered exo-skeleton. $1.75
Amazing Spider-Man 395 (DeMatteis & Bagley + Mahlstedt) More on the mystery of the Spider-clone & the return of Puma. $1.50
Blackwulf 6 (Herdling & Medina + Anderson) Tantalus continues his quest for control of the Earth, still without any of its major superheroes noticing. $1.50
Barbie 47 (Trusiani & DeCesare) More adventures with the blonde bombshell. $1.50
Conan Classics 6 Reprinting **Conan the Barbarian 6** $1.50
Deadpool II #4 (Waid & Churchill) 4-issue mini starring the mercenary with his side-kicks Copy Cat and Weapon X. $2.50
Force Works 5 (Abnett + Lanning & Tenney + Garcia) Rescheduled release for issue planned for February 1994. ..... $1.50/2.95
Ghost Rider 55 (Ellis & Larroca) Dan gets a bartending job at a sleazy bar. $1.95
Guardians of the Galaxy 54 (Gallagher & West + Montano) The secret of the 20th Century Spider-Man is the hottest information anyone could want. $1.50
Little Mermaid 3 (Robbins & Wilshire + Hunt) Based on the hit animated Disney film. $1.50
NEW **Marvel Action Hour featuring the Fantastic Four 1** (Cavalieri & Alcatena) Based on the new animated tv series. $2.95/1.50
Marvel Comics Presents 167 (anthology) *Vengeance* (Cooper & Jones); *Spider-Woman* (Yomtov & Czop); *Turbo* (Skolnick & Dorian); *Man-thing* (Jowett & Johnson). $1.75
Night Thrasher 16 (Busiek & Nichols) Guest-starring the Prowler. Beginning a new direction for the New Warrior's leader. $1.95
Nova 11 (Marrinan & Marrinan + Stegbauer) Nova, the Thing and Ant-Man take on Dr. Doom's robots. $1.95
Punisher War Zone 33 (Dixon & J Kubert) The Punisher goes after a new heroin supplier based in Russia. $1.95
Punisher Armoury 10 (Brown) More of the Punisher's hardware. One wonders where he gets all this equipment from. $2.95
NEW **Prowler 1** (Potts & Reinhold) Four issue mini-series featuring a Spider-Man supporting cast member. . $1.75
Ravage 2099 #24 (Mills + Skinner & Bennett) Ravage begins a series of adventures that take him across the countryside of 2099. .. $1.50
Secret Defenders 21 (Brevoort + Kanterovich & Wylie + Hudson) Doctor Druid and Spider-Woman's lives hang in the balance. Only US Agent holds the key to their survival. . $1.95
Silver Sable 30 (Wright & Purcell) Sable is imprisoned for an illegal operation. ... $1.50
Spider-Man Megazine 2 (various) Reprints of some of the best Spider-Man stories ever told. $2.95
War Machine 8 (Kaminski & Gecko + Eklund) War Machine battles Iron Man and Force Works. $2.95
Wolverine 87 (Hama & Kubert + Farmer) Wolverine takes on the Juggernaut without the X-Men's aid. Two formats $1.95/1.50
X-Factor 108 (S Moore & ? + Milgrom) The hunt is on for Mystique as a new writer takes X-Factor in a new direction. $1.50/1.95
X-Men Adventures Season II #10 (Macchio & Heebink & Albrecht) Fox TV adaptation. Continuing the new season. $1.25
X-Men: The Early Years 7 (Lee & Kirby) Reprinting **Uncanny X-Men 7**. $1.50

SHIPPING SEPTEMBER 20TH

Aladdin 2 (Nordling & Reguard) New series adapting the movie. $1.75
Avengers 380 (Harras & Johnson + Palmer) Hercules versus Hera and the final fate of Hercules' girlfriend, Taylor Madison. . $1.50
Avengers Double Feature 2 (Perez & Moore + Dzon) The above Avengers story flipped with a new Giant Man mini series. 48pg .. $2.50
Blade 5 (Edgington & Wheatley + Moncuse) The vampire hunter faces Varnae, the first Lord of Vampires. $1.95
Beavis & Butt-Head 9 (Lackey & Parker) Series based on the MTV characters. . $1.95
Bob Marley: Tale of the Tuff Gong Book 2 (of 3; Hall & Colan + Smith) The life story of the king of reggae. $5.95
ClanDestine 2 (Davis & Davis + Farmer) Alan Davis's new super-team book, set in Britain. Resolicited from February 1994. ..... $2.95
Conan the Adventurer 6 (Thomas & Kayanan) Conan learns the truth behind his quest but may die as a result. $1.50
NEW **Disney Afternoon 1** (various) Based on the animated TV series $1.50
Doom 2099 #23 (Moore & Broderick + Nyberg) Doom discovers that Tyger Wylde has returned and is more dangerous than ever. ... $1.50
Excalibur 83 (Ellis & Gross + Candelario) The search for Magick's soul sword. . $1.95/1.50
NEW **Generation X** (Lobdell & Bachalo) New series following a new group of new mutants. $3.95
Ghost Rider 2099 #7 (Kaminski & Hotz) The computerised Ghost Rider battles Spider-Man 2099. ..... $1.50
GI Joe 154 (Fein + Quinones & Rosado + Snider) $1.25
Incredible Hulk 423 (David & Frank + Smith) The Pantheon continues its search for Agamemnon into Asgard. $1.50
Marvel Comics Presents 168 (anthology) *Vengeance* (Cooper & Jones); *Spider-Woman* (Yomtov & Czop); *Man-Thing* (Jowett & Johnson); *Black Bolt* (Nicieza & Moore).$1.75
Marvel Tales 291 (Defalco & Frenz + Layton) Reprinting **Amazing Spider-Man 283**. $1.25
Morbius 27 (Trusiani & Gilmore) New direction for the vampire who is reluctant to suck blood. $1.95
NEW **Marvel Action Hour featuring Iron Man** (Fein & Williams) Based on the animated television series. $2.95/1.50
Punisher 97 (Rainey & Del Rivero) The Punisher teams up with a singer in pursuit of a mobster. $1.50
Rocko's Modern Life 6 (Lewandowski + Auck & Lazellari + Fields) Ongoing series from the TV animation. $1.95
Sabretooth Classics 76 (Simonson & Simonson + Buscema) Reprinting the Sabretooth story in **Thor 374** $1.50
Savage Sword of Conan 236 (Thomas & Buscema) Sword and sorcery from the Hyborean age. Magazine, b&w $2.25
Spectacular Spider-Man 218 (DeFalco & Buscema) Continuing the story with the Puma and the Spider-Clone. $1.50
Thunderstrike 14 (DeFalco & Frenz + Milgrom) The conclusion of the deadly element Inferno 42 story. $1.50
Thunderstrike Double Feature 2 (Thomas & Alexander) As the above Thunderstrike issue but with a **Code: Blue** flip book. $2.50
NEW **The Vision 1** (Harras & Ross) Four issue series featuring the android Avenger. $1.75
Warlock and the Infinity Watch 34 (Arcudi & Oliffe) Warlock discovers the origin of Count Abyss, a man who would sacrifice his own soul for ultimate power. $1.95
What If? 67 (Dixon & Carrasco) What If Captain America had not been released from the arctic ice until today? $1.50
X-Men 38 (Nicieza & Andy Kubert + Ryan) The race is on to retrieve vital information lost during the encounter with Phalanx. Two formats. $1.95/1.50
X-Men 2099 #14 (Moore & Lim) Meanstreak spells potential danger for the future X-Men team. $1.50

SHIPPING SEPTEMBER 27TH

Barbie Fashion 47 (Slate & Cool) Barbie's fashion adventures continue. $1.50
Blaze 4 (Hama & Martinez + LaRosa) Blaze and Warpath team up to fight some despots abusing Indians. $1.95
Dr Strange 71 (Quinn & Gross) A Techno enraged Hulk battles Strange, but isn't quite prepared for this "strange" Strange. .. $1.95
Fantastic Four 3943 (DeFalco & Ryan + Bulanadi) The latest absurdly named villain appears, Raptar the Renegade and Franklin becomes ruler of Latveria. $1.50
Hellstorm 20 (Ellis & Manco) Penultimate issue of the Son of Satan series. $2.00
Justice: Four Balance 3 (Nicieza & Brasfield + Turner) Someone is manufacturing super-powered prototypes. $1.75
Iron Man 310 (Kaminski & Morgan + Mitchell) Continued from War Machine and Force Works. $1.50/2.95
Official Index to the Avengers 2 (of 6; various) Continuing the complete checklist of all Avengers issues. $1.95
New Warriors 53 (Nicieza & Pace) Psionex are back and out of control. $1.50
Nightwatch 8 (Kavanagh & Tenney + Milgrom) Cardiac versus Cardiaxe and guess who's stuck in the middle? $1.50
Punisher 2099 #22 (Mills + Skinner & Coleby + Williams) The showdown between Punisher and Hotwire. $1.50
Punisher War Journal 72 (Grant & various) The Hitman Punisher is hot on the heels of a killer, but Frank Castle is in the way. . $1.95
Spider-Man Unlimited 7 (Lyle & Lim) Two stories; one with Spidey, the other with his clone. $3.95
Silver Surfer 98 (Marz & Hall + ?) Silver Surfer and Nova are reunited after her supposed "death" and Champion is back. $1.50
Spider-Man: The Arachnis Project 4 (Lackey & Wildman) Spider-Man gets involved in a centuries spanning conspiracy rooted in the Smithsonian Museum. $1.75
Thor 480 (Thomas & Wyman) Thor decides to have it out with the High Evolutionary. $1.50
Venom: Nights of Vengeance 4 (of 4; Mackie & Lim) Venom and Vengeance stalk the blood-sucking aliens. $2.95
NEW **Wolverine: Evilution** (Nocenti & Texeira) Wolverine battles anti-technology villains hell-bent on destroying all modern science. $5.95
X-Force 40 (Nicieza & Daniel) After the events with the Phalanx the team actually have a day off and nothing happens. $1.50/1.95
X-Men Classic 101 (Claremont & Romita Jr + Green) Reprint. Cover by Grummett. . $1.25

MILLENNIUM

G-8 and His Battle Aces 2 (Pepoy & Collins) Giant bats, a time dislocator and a lot of sinister German scientists in this updated pulp story. $2.95

MIRAGE STUDIOS

Due to Mirage now publishing on a bi-monthly basis,no product is shipping this month.

TOPPS COMICS

NEW **Cadillacs & Dinosaurs: The Wild Ones 1** (Thomas & Maroto) Introducing a further mini-series featuring characters created by Mark Schultz. .. $2.50
Mars Attacks 5 (Giffen & Adlard) Series based on the trading card set. Why did the Martians attack in the first place? $2.95
Jurassic Park: Raptors Hijack 3 (Englehart & Vokes + Rankin) The Velociraptors continue to munch their way across America. $2.50
The Lone Ranger 2 (Lansdale & Truman + Magyar) New series based on the popular 1960s television series. $2.50
Victory 4 (Giffen + Busiek & Palmiotti) Based on the Jack Kirby-created characters. $2.50
Zorro 9 (McGregor & Mayhew + Mushynsky) Zorro is amazed when an old enemy is now the official emissary of Spain. $2.50

TRIUMPHANT

Chromium Man 14 (Riley & Harris) Chromium and Laayana return to their hard earned holiday. $2.50
Doctor Chaos 11/Company X 4 (Riley & Knapp) The return of NOVO 5, a man who just happens to be dead! $2.50
Riot Gear 13 (Riley & Penders) Riot Gear must put their services up for hire as they no longer have a direction. $2.50
Prince Vandal 11 (Riley & Chen) Vandal attempts to locate one of the Chosen. $2.50
Scavengers 15 (DiMeola & McCluskey) The Journeyman travels to a planet which was ravaged during the Crusades. $2.50

VALIANT

Armorines 7 (Gonzalez & Calafiore + Ramos) Special follow up to *The Chaos Effect*

crossover series. $2.25
Bloodshot 23 (Van Hook & Vosburg + Dixon) Cinder plots the death of Bloodshot. . $2.25
Eternal Warrior 29 (Ostrander & Halsted + DeCarlo) Gilad continues to break up mob operations in New York. $2.25
Geomancer 3 (Fontenot & Morales) The new Geomancer must battle Master Darque's Elementals. $2.25
Magnus, Robot Fighter 43 (Bedard & Saravia + Mayo) Magnus is sent back to the 20th Century. $2.25
Ninjak 11 (Abnett & Lanning & Guichet) Ninjak appears in Canterbury, not to solve a mysterious arson attack but to find stolen treasure under the city. $2.25
Psi-Lords 5 (Bedard & Leeke + Giordano) Concluding the first Psi-Lords story arc. $2.25
Rai 26 (Bedard & Kobasic + Ramos) Rai returns from his quest into Africa. ... $2.25
Second Life of Doctor Mirage 14 (Perham & Ensign + Branch) A house that makes Amityville look like a funhouse. $2.50
Secret Weapons 16 (Berdinka & Nadeau) The new team track a group of renegades. $2.25
Shadowman 32 (Hall w/Ryder) Shadowman pursues the Night Monster and it could mean Jack's life. $2.50
NEW **Shadowman Yearbook 1** (Baron & Hall) The first Shadowman in a feature length story. $3.95
Solar 40 (Van Hook) Solar's blackouts increase, is he going mad? $2.25
Timewalker 2 (Hall & Perlin + Mayo) Featuring the brother of The Eternal Warrior and Armstrong. $2.50
Turok: Dinosaur Hunter 19 (Bedard & Simpson + Boyette) Turok and X-O battle the Spider aliens. $2.50
X-O Manowar 35 (Gonzales & Levins + Elliot) Aric and Ken battle the Skammrs in South America. $2.25

VIZ COMMUNICATIONS

Animerica Vol 2:9 (anthology magazine) Manga strips, interviews, news, reviews. 64pg. $4.95
Battle Angel Alita Part 3 #11 (of 13; Kishiro) Alita announces her challenge to the emperor of the track. $2.75
Bio-Booster Armor Guyver 12 (of 12; Takaya) The conclusion of the series. $2.75
Lycanthrope Leo 7 (of 7; Kaji & Okamura) A Japanese version of *Teen Wolf*. A 17-year-old boy suddenly discovers that he is a werewolf. b&w $2.95
Maison Ikkoku Part Three #3 (of 6; Takahashi) An indecent happening occurs at the maison. $2.95
Mermaid Promise 2 (of 4; Takahashi) The sequel of **Mermaid Forest**. $2.75
Mobile Suit Gundam 0083 #11 (of 13; Production cels) Albion tests the new Gundam prototype against another Gundam. .. $4.95
Nausicaa of the Valley of Wind, Part Four #4 (of 5; Miyazaki) Nausicaa journey's through her forest. $2.75
NEW **Crying Freeman: Journey to Freedom 1** (Takahashi) Graphic novel featuring the ultimate assassin. 168pg Mature readers. $14.95
NEW **Dirty Pair Anime Comics 1** Based on the animated Japanese series. 48pg $4.95
Ranma 1/2 Part 3 #109 (Takahashi) Ranma desperately searches for a way to prevent himself from staying a girl for the rest of his life. $2.75
Street Fighter II 6 (of 8; Kanazaki) Based on the successful *manga* series. $2.75

WARP GRAPHICS

Elfquest: Blood of Ten Chiefs 10 (Collins & S. Blevins) The story of how the High Ones came to the world of Two Moons. $2.25
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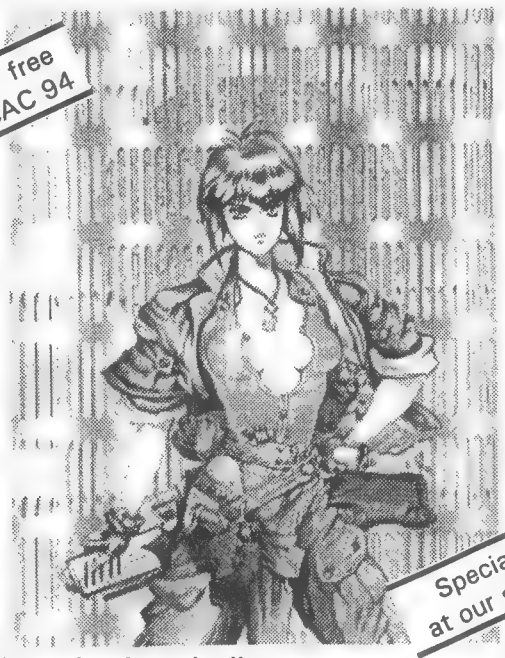

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RETAIL index

Key to abbreviations used

imp	= air imported new issues
back	= back issues stocked
s-p	= small press & fanzines
merch	= videos, trading cards, T-shirts, posters, models, etc
ind	= US independent comics (non-newsstand & manga)
Brit	= British comics & albums
frgn	= foreign language comics
u/g	= underground comics
gn	= graphic novels & trade paperback editions
STO	= standing order service, new comics reserved

CENTRAL LONDON

■ **Acme Comic Shop**, 391 Coldharbour Lane, London SW9 8LQ (near Brixton tube) Mon-Thur 10-6; Fri 10-7; Sat 9.30-6.30 (imp, back, ind, merch, Brit, u/g, gn, STO, wants lists welcomed) 071-274 6697

■ **Avalon Comics**, 143 Lavender Hill, London SW11. Mon-Thur 10.00-5.45, Fri 10.00-6.30; Sat 9.30-6.00 (imp, back, ind, Brit, gn, STO) 071-924 3609

■ **The Book Worm Bookshop**, 19 Horner Square, Whitechapel, London. (Within Spitalfields market) Tues-Thurs 10-4.00; Fri 10-6.30; Sun 10-4.00 (back, ind, s-f & horror bks, Brit, phone cards)

■ **Comic Showcase**, 76 Neal St, London WC2. Mon - Wed 10-6; Thurs - Sat 10-7; Sun 12-5 (imp, back s-p, merch, ind, u/g, Brit, gn, cartoon books, original art) 071-240 3664

■ **Forbidden Planet**, 71 New Oxford St, London WC1A 1DG. Mon - Wed + Sat 10-6; Thurs + Fri 10-7 (imp, back s-p, merch, ind, u/g, Brit, gn, film & tv) 071 836 4179

■ **Gosh!** 39 Great Russell Street, London WC1 (opposite British Museum) 10-6 7 days a week inc Bank Hols. Late Thur-Fri til 7 (imp, back, merch, ind, Brit, frgn, u/g, gn, STO, largest selection of newspaper strip compilations in UK) 071 636 1011

■ **Mega-City Comics**, 18 Inverness Street, Camden Town, London NW1 7HJ. Mon-Sun 10-6; late Thurs + Fri to 7. (imp, back, merch, s-p, ind, Brit, u/g, gn, film-tv fantasy, horror, body art, subculture, STO) 071 485 9320

NEW **Music and Video Exchange Bookshop**, 56 Notting Hill Gate, London W11. Mon-Sun 10.00-8.00 (back, ind, Brit, frgn, u/g, gn, RPG. Buy & exchange all comics) 071 229 8420

■ **Platinum Age Comics/Bayswater Books**, 27 Craven Terrace, Lancaster Gate, London W2 3EL. Mon - Sat 11-7 (but sometimes till midnight!) (back, ind, u/g, general 2nd hand books, search service) 071 402 7398

■ **Stateside Comics PLC at Hamleys**, 4th Floor, 188/196 Regent Street, London W1 6BT. Mon-Wed 10-6.30; Thur 10-8; Fri 10-7; Sat 9.30-7; Sun 12-6 (imp, back, ind, gn merch, Brit, STO) 071-287 3097

■ **Stateside Comics PLC at Virgin Megastore**, 14 Oxford Street, London W1N 9FL. Mon-Sat 9.30-8.00; Sun 12.00-7.00 (imp, back, ind, s-p, merch, Brit, gn, STO) 071-637 4066 (fax 071 637 3966)

■ **Stateside Comics PLC at Virgin**, 1st Floor, Virgin Marble Arch, 527-531 Oxford St, London W1. Mon-Wed & Fri 9.30-7.30; Thurs 9.30-8; Sat 9-7.30; Sun 12-7 (imp, back, ind, s-p, merch, Brit, gn, STO) 071-499 8839

OUTER LONDON

■ **Altered Images**, 6 The Arcade, High St, Sutton, Surrey SM1 1ET. Mon-Wed & Fri 10-5.30; Thurs 10 - 6.30; Sat 9 - 6 (imp, back, ind merch, Brit, gn, STO) 081 770 3815

■ **Andy's Comic Cavern**, Windsor Open Market (back of Woolworth's), Bachelors Acre, Windsor. Sats only 7.30-4.00 (imp, back, ind, gn, STO) Free delivery for Windsor & Slough area. 0753 853381

■ **Atomic Comics**, 1112 High Rd, Chadwell Heath, Romford, Essex RM6 4AH. Mon-Sat 10-6 excl Fri 10-7 (imp, back, s-p, ind, merch, u/g, Brit, gn, STO, 2nd hand horror fantasy sf bks, original art) 081-597 8547

■ **Calamity Comics**, 160 Station Road, Harrow, Middlesex HA1 2HR. Mon-Wed 10-6, Thurs & Fri 10-7; Sat 9.30-6 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, Sega & Nintendo game cartridges, videos) 081-427 3831

■ **Calamity Comics 2**, 90 Queens Road, The Broadway, Watford, Herts WD1 2LA. Mon-Tues 10-5.30; closed Wed; Thurs & Fri 10-7. Sat 9.30-5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, videos) 0923 249293

■ **Comic Shack**, 720 High Road, Leytonstone, London E11 3NN. Mon-Thurs 9.30-5.30; Fri & Sat 9.30-6.30; Sun 11-5.00. Also by appointment (imp, back, s-p, merch, u/g, gn, hbks) 081-539 7260/081-555 9303 (eve)

■ **Dynamic Comics**, Units 43-47 In Shops, 68 Church St, Croydon, Surrey CR0 1RB. Mon - Sat 9 - 5.30 (imp, back, ind, s-p, Brit, u/g, gn, STO, merch) phone & fax 081-681 2597

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. Mon-Wed 10-6; Thurs 10-7; Fri 10-8; Sat 9-6 (imp, back, s-p merch, ind, Brit, gn, STO) 081-298 1363

■ **Gary's Book & Comic Stall**, Site A65, The High Street, Walthamstow, London E17. Thur + Fri 10-5; Sat 8-5.30. Tube: Walthamstow Central (imp, back, s-p, ind, gn, STO annuals, children's books)

■ **Heroes Akimbo Comics**, 674 High Rd., Leyton, London E10 6JP. (Tubes: Leyton, Leytonstone, Walthamstow Central) Mon-Sat 9.00-6.00; Sun 10.00-5.00 (imp, back, merch, STO, Brit) 081 558 8313

■ **Krypton Komics**, 252 High Rd, Tottenham, London N15 4AJ (next to Tesco) Mon-Wed 10-6; Thur-Fri 9.30-7; Sat 9-6. Tube: Seven Sisters Road. (imp, back, s-p, ind, gn, STO) 081-801 5378

■ **Readers Dream**, 100A Harlington Road West, Feltham (near Heathrow airport) Middx TW14 0JJ. Mon-Sat 9.30-6.00 excl Wed - closed (imp, back, gn, STO) 081-844 0780

■ **Skinny Melink's**, 66 Loampit Vale, Lewisham, London SE13. Mon-Thur 11- 6.30; Fri 11-7; Sat 10-6.30; Sun 11-4 (imp, back, ind s-p, u/g, gn, STO) 081-318 0499

■ **South London Book Centre**, 18-19 Stockwell Street, Greenwich, London SE10 9JN. Mon-Fri 10-6; Sat & Sun 9am-5.30pm (imp, back, ind, gn, u/g, 2nd hand & new SF-horror-fantasy novels, art bks, bargain bks, remainders) 081 659 9714 or 081 853 2151

■ **Stateside Comics PLC**, 125 East Barnet Road, Barnet, Herts EN4 8RF. Mon-Wed 10.00-7.00; Thur-Fri 10.00-8.00; Sat 9.00-6.00; Sun 10.00-3.00 (later by appointment). (imp, back, s-p, ind, u/g, Brit, frgn, tv-film & fantasy, gn, STO) 081-449 5535

■ **They Walk Among Us**, 32 Union Court, Sheen Rd, Richmond, Surrey TW9 1AA. Mon-Sat 9.30-5.30 excl Fri 9.30-6 (imp, merch, back, ind, Brit, u/g, gn, fantasy/s-f/horror bks, STO, sub-culture) Phone/fax 081 948 8476

■ **30th Century Comics**, Unit 12, Putney Market (1st Floor), Putney Exchange Shopping Centre, Putney High St., London SW15 1TW. Mon-Wed, Fri & Sat 9.00-6.00; Thu 9.00-7.00 (imp, back, ind, gn STO) 081 778 8094

■ **Time Trek**, 46 High Street, Bromley, Kent BR1 1TR. Mon - Sat 9 - 5.30 (late Thurs to 8) (imp, back, s-p, merch, ind, Brit, u/g, gn, sf TV & film related merch, STO) 081 313 0677

■ **Westside Comics**, 392 Uxbridge Road, Hayes, Middlesex UB4 0EL. Mon-Sat 10-6, late Thurs-Fri to 6.30. (imp, back, ind, Brit, gn, STO). 081-813 5019

SOUTH EAST

■ **ACE Comics**, 1 Headgate Buildings, St John's Street, Colchester, Essex C02 7AD. Mon - Sat 10.00am - 5.30pm. (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, RPG, rock t-shirts) 0206 561 912

■ **The American Comic Shop** *now at larger premises:* 1 Church Street, Chatham, Kent ME4 4BS (just off High Street). Mon-Sat 9-5.30 ex Fri 9.30-6.00. (imp, back, gn, STO, merch, Trek & Star Wars merch, videos) 0634 817410

■ **Cartoon Shop**, Upper Galleries, Eastgate Shopping Centre, Basildon, Essex. Mon - Wed & Sat 10-6, Thurs & Fri 10-8 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0268 534194

■ **Cartoon Shop**, 368 Chartwell West, Top Floor, Victoria Circus Shopping Centre, Southend-on-Sea, Essex. Mon-Sat 9.30-5.30 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0702 613021

■ **Close Encounters**, 196c High St, Slough SO1 1RT (above Curries). Mon-Sat 9.30 - 6.30 (imp, back, merch, ind, gn, STO, videos, Trek & Star Wars merch) 0753 571799

■ **The Comic Rocket**, 33 Crescent Road, Tunbridge Wells, Kent. Mon-Wed 10-4.30; Thur-Fri 10-7.30; Sat 9.30-5.30 (imp, back, ind, s-p, merch, gn, u/g, STO) 0892 518771

■ **Comic Showcase**, 19-20 St Clements St, Oxford. Mon-Sat 10-6 (imp, back, s-p, ind, merch, u/g, gn, STO) 0865-723680

■ **Comics and Cards**, 84 St Mary Street, Southampton SO1 1NZ. Mon-Sat 8.00-7.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) phone/fax: 0703 235324

■ **David's Comics**, 3 Sydney Street, Brighton, Sussex BN1 4EN. Mon-Fri 9.30-6; Sat 9-6. (imp, back, ind, u/g, Brit, STO, gn, exchange, club discount) 0273 690223

■ **Incognito Comic Shop**, 1-2 The Friars, Canterbury, Kent CT1 2AS. Mon-Fri 10-5.30; Sat 9-5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv merch) phone/fax: 0227-785898

■ **Incognito Comic Shop**, 14 Starnes Court, Union St, Maidstone, Kent ME14 1EB. Mon-Fri 10.00 - 5.30; Sat 9.00 - 5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv related merch) phone/fax: 0622-683642

■ **Renegade Comics**, Unit 11, Elmes Arcade, High Street, Stevenage Old Town, Herts SG1 3EF. Mon -Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, v/g, gn, STO, RPG) 0438 747468

■ **Siegi's Comics & Bags**, Unit 3, 6 Orange St, Canterbury, Kent. Mon-Sat 9-6 (imp, back, s-p, ind, merch, Brit, gn, STO, tv SF, gum cards, sf memorabilia) 0227 470840

■ **Slough Computers**, 245 High Street, Slough, Berks SL1 1BN. Mon-Sat 9.00-5.30. (imp, ind, gn, STO, Sega & Nintendo game carts) 0753 521594

■ **Universal Comics**, 16 London Road, Staines. Mon - Fri 10.30 - 6.30, Sat 10 - 6.30. (imp, back, ind, merch, gn, STO)784 460300

■ **Whatever Comics**, 2 Burgate Lane, Canterbury, Kent CT1 2HH. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, model kits) 0227 453226

■ **Wokingham Comics & Trading Cards**, Wokingham Indoor Market, Town Hall, Market Place, Wokingham, Berkshire. Sats only (imp, back, ind, merch, gn, STO) 0734 790441

■ **Wonderworld**, 125 Albert Road, Southsea, Portsmouth PO5 3SQ. Tues-Sat 10-2, 3-6. (imp, back, ind, merch, Brit, gn, STO, FRPG & miniatures) 0705 833 272

■ **Wonderworld**, 133 St Mary Street, Southampton S01 1NX. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures) 0703 634658

MIDLANDS

■ **Another World**, 23 Silver Street, Leicester LE1 5EU. Mon - Sat 9.00 - 5.30 (imp, back, ind, merch, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0533 515266

■ **Another World**, 11 Market Street, Nottingham. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0602 484122

■ **Arrival Comics & Books**, 2 Broad Street, Wolverhampton, WV1 1HP. Mon-Wed 10.30-5.30; closed Thurs; Fri-Sat 9.30-5.30. (imp, back, s-p, ind, Brit) 0902-313 660

■ **Bookworm**, Unit 3, 33-39 Tower St, King's Lynn, Norfolk. Mon-Sat 11-4 (back, ind, u/g, Brit, gn, fantasy & sf, early Penguins, general fic & non-fic, records) 0553 760904/771880

■ **Central City Comics**, 4 Eagle Street, Ipswich, Suffolk IP4 1JB. Mon - Sat 10.00 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0473 233017

■ **Comics Unlimited**, 4 Clair Court, Lime Street, Bedford MK40 1NH. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0234 218984

■ **Comics Unlimited**, Unit 11, The Arcade, Letchworth, Hertfordshire. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0462 480018

■ **Demon Comics**, 102 Eastgate Street, Gloucester GL1 1QT. Mon - Sat 10-6. (imp, back, merch, Brit, gn, STO, RPG, t-shirts, sci-fi models) 0452 330370

■ **Fantasy World**, 10 Market Square Arcade, Hanley, Stoke-on-Trent ST1 1NU. Mon - Sat 9.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0782 279294 (fax 0782 202381)

■ **The Final Frontier**, 29 St Nicholas Place, Leicester LE1 4LD. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.00. (imp, back, ind, Brit, gn, STO) Established 1984 0533 514347

■ **Forbidden Planet**, 31 Cross Cheaping, Coventry CV1 1HF (imp, back, merch, ind, Brit, u/g, gn, STO, film/ tv material, sf/horror bks) ph/fax 0203 229672

■ **Ground Zero**, 11 Handley Arcade, Mansfield, Notts NG18 1NQ. Mon - Sat 9.00 - 5.00 (imp, back, merch, ind, Brit, STO, accessories) 0623 22017

■ **Magic Labyrinth**, 34-36 Rutland Street, Leicester, LE1 1RD Mon - Sat 9.30 - 6.00. (imp, back, ind, gn, u/g, frgn, merch, s-p, STO, RPG) 0533 518178 fax:0533 518179

■ **Mephisto Comics**, 81 Ber Street, Norwich, NR1 3RD. Mon-Sat 10-6 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 0603 762762

■ **New Worlds**, 22 West Parade, Lincoln LN1 1JT. Mon-Sat 9.30-4.30 excl Wed - closed. (comics, bks, mags, sf & fantasy specialists) 0522 530069

■ **Nowhere Comics**, 3 Kings Court, Bridge Street, (next to Bridge St Records) Walsall. Mon-Sat 9.00-5.30, (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, videos) 0922 643352

■ **Nostalgia & Comics**, 14-16 Smallbrook, Queensway, Birmingham. Mon - Thurs 9.15 - 5.45, Fri + Sat 9.15 - 6.00 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 021 643 0143

■ **Planet X**, 5 London Rd, Worcester. Now open Tues-Sat 10.00-6.00, Thurs til 8.00pm. (imp, back, merch, ind, Brit, u/g, STO-monthly) Phone/fax: 0905 355055

■ **Stateside Comics PLC at Virgin**, Virgin Megastore, 1st Floor, 98 Corporation Street, Birmingham B4 6SX. Mon, Wed, Fri, Sat 9-6; Tues 9.30-6; Thurs 9-8. (imp, back, s-p, ind, Brit, tv film & fantasy bks, gn, merch, STO) 021 236 5735 fax: 021 236 8153

■ **Time Zone**, 12 Fish Street (off Butcher Row), Shrewsbury, Shropshire SY1 1UR. Mon - Sat 10.00 - 6.00. (imp, back, merch, ind, gn, STO, RPG) 0743 365192

NEW **Time Zone**, 3 Academy Place, Warrington, Cheshire WA1 2NR. Mon - Sat 10.00 - 6.00. (imp, back, merch, ind, gn, STO, RPG) 0925 651185

■ **Zoom Comics!!**, Unit 3 Inshops Centre, 65 South Parade, Sutton Coldfield, Birmingham B72 1QX Mon-Sat 9.00-5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 021 354 7500

NORTH WEST

■ **Arcadia Comics**, 12 Clarence Arcade, Stamford Street, Ashton-under-Lyne OL6 7PT.

(next to Comet) Mon-Sat 10-5.15 (imp, back, ind, horror-sf mags/bks, Who, Trek, ltd merch & gn, STO, ltd toys & figures) 061 339 1816

■ **Arcadia Comics**, 75 Oldham Road, Rochdale, Lancs OL16 5QR Mon-Sat 10-5.30 (excl Tues 3.30 & Sat 5.00 closing) (imp, back, ind, horror-sf mags/bks, Who, Trek, ltd merch, gn, Brit, STO, ltd toys/figures) 0706 713770

■ **Equinox Books**, 50 Bridge Street, Astley Bridge, Bolton, Lancs BL1 2EG. Mon-Sat 10-5.30, Thurs til 8.00 (imp, back, merch, kits, imp, Trek, Who) 0204 593348

■ **Imagination Station**, Unit 28, Portland Shopping Centre, Botchergate, Carlisle, Cumbria CA1 1NT. Mon - Sat 9 - 5.00 (imp, back, s-p, merch, ind, Brit, gn, STO)

■ **Odyssey 7**, 21 Hanging Ditch, Corn Exchange Buildings, Manchester M4 3ES. Mon - Sat 9.30am - 5.30pm. (imp, back, sf-fantasy-horror books, postcards, videos, badges, soundtracks, stills, LF filmbooks, Star Trek, Doctor Who) 061 832 7044

■ **Odyssey 7**, Precinct Centre, Oxford Road, Manchester M13 9RN. Mon - Sat 9.30am - 5.30pm (imp, back, sf-fantasy-horror novels, postcards, posters, badges, stills, LF film books, Trek, Dr Who, etc) 061 273 6666

■ **Sartori Comics**, The Assembly Rooms, King Street, Lancaster. Thurs-Sat 10.00 - 4.30pm (imp, back, merch, ind, Brit, gn, STO) 0524 733943 (after 6pm)

■ **Thunderbooks**, 332 Lytham Rd, Blackpool. 10-5.30 Tues, Thurs-Sat all year; Mon-Sun in season (closed Wed). Out of season open Wed, closed Sun-Mon. (imp, s-p, back, merch, ind, limited u/g, Brit, frgn, kits, gn, t-shirts, media collectors' items) 0253-48321

■ **Thunderbooks II**, 116 Friargate, Preston, Lancs. Mon-Sat 9.30-5.30 (imp, back, s-p, merch, ind, limited u/g, Brit, frgn, gn, kits, t-shirts, media collectors' items) 0772-204287

■ **The Time Tunnel**, 66 Edleston Road, Crewe, Cheshire CW2 7HD. Mon - Sat 10.00am - 5.30pm excl Weds. (imp, back, merch, ind, Brit, gn, model kits, toys, action figures, Doctor Who, Star Trek)

■ **Worlds Apart**, Acorn Gallery, 16 Newington (city centre), Liverpool L1 4ED. Mon - Sat (excl Wed) 10-6; Wed 12-6 (imp, back, ind, merch, s-p, u/g, Brit, gn, STO, fantasy film mags) 051 707 0839

NORTH EAST

■ **Aardvark**, Unit 2, 6/10 Blenheim Walk, opposite Leeds University, Leeds LS2 9AQ, Yorks. Mon-Sat 10-5 (imp, back, ind, gn, STO) 0924 220729

■ **Armadillo**, 16-22 Anlaby Road, Hull, North Humberside HU1 2PA. Mon-Sat 10-6; late Thur-Fri to 8 (imp, back, s-p, merch, ind, Brit, gn, u/g, STO, videos, ppbks) 0482 29787

■ **Books N' Comics**, Unit 15, Forbes Building, Linthorpe Road, Middlesborough, Cleveland TS1 4AW. Mon-Sat 10-5.30 (imp, back, s-p, merch, ind, u/g, gn, STO, fantasy gn, film mags, Dr Who, Trek) 0642 249143

■ **Comicville**, Ground Floor, 54 The Arcade, The Piece Hall, Halifax HX1 1RE, Yorkshire. Tures-Fri 9.30-5; Sat 10-5 Sun 11-5 (imp, back, ind, merch, Brit, u/g, gn, STO, model kits, toys, Who, Trek, videos) 0374 482186

■ **Dells Comic Shop**, 5 Duke St, Bradford 1, Yorks. Mon-Sat 9-5 excl Wed 9-3 (imp, back, merch, ind, gn, STO, horror masks, tv fantasy mags) 0274 390 541

■ **Fantasique**, 115 High St West, Sunderland (near Joplins). Mon-Sat 9.30-6.00 (imp, back, s-p, merch, ind, u/g, STO, fantasy bks, manga) Discount cards available. 091 565 4485

■ **Hysteria Comics**, Unit 2, The Arches, Park Road, Hartlepool, Cleveland TS24 7PH. Mon-Sat 9-5 limp, back, s-p, ind, merch, u/g, gn, STO, film mags) 0429 236952

■ **Nu Earth Comics**, 4 Davygate Centre, York Y01 2SU. Mon - Fri 10 - 5.30; Sat 9 - 5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, RPG, art bks) 0904 611 461

■ **Nostalgia & Comics**, 12 Matilda, off the Moor, Sheffield, Yorkshire. Mon - Fri 10.00 - 6.00; Sat 9.15 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, original art, model kits, sf & fantasy gns, horror magazines, newspaper strip compilations) 0742 769475

■ **Odyssey 7**, 6 Harrison Street, off Vicar Lane, Leeds LS1 6PA. Mon - Sat 9.30 - 5.30 (imp, back, LF film books, sf - fantasy - horror bks, posters, postcards, badges, stills, Star Trek, Doctor Who, etc) 0532 426 325

NEW **Odyssey 7**, 30 Eastgate, Leeds LS2 7JL. Mon - Sat 9.30 - 5.30 (imp, back, LF film books, sf - fantasy - horror bks, posters, postcards, badges, stills, Star Trek, Doctor Who, etc) 0532 426 325

■ **Sheffield Space Centre**, 33 The Wicker, Sheffield, Yorks. Mon - Sat 10.00 - 5.00 excl Wed. (imp, back, s-p, merch, ind, gn, STO, Star Trek items) 0742 758905

■ **Skyrack Book Service**, 51 The Superstore, Merrion Centre, Leeds LS2 8LY. Yorkshire. Mon - Sat 9.30am - 5pm; excl Weds: 9.30am - 1pm. (imp, back, ind, Brit, STO, SF hbk gn & magazines - many pulps) Establ 1965.

■ **The Last Picture Show**, 40 The Lanes, The Oasis, Meadowhall Centre, Sheffield S9 1EP. Mon-Thur 10-8, Fri 10-9, Sat 9-7, Sun 12-5. (imp, back, merch, ind, Brit, gn, STO, RPG, film-rock memorabilia) 0742 569604

WEST COUNTRY

■ **Comics & CDs**, 143 Gloucester Rd, Bristol. Mon-Sat 9-7 (imp, back, ind, gn, merch, STO, RPG, u/g, Brit, original art) 0272 244655

■ **Floppy Tongue Comics**, 96 Fisherton Street, Salisbury, Wiltshire SP2 7QY. Mon-Fri 11.30-5.30; Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 0722 331107

■ **Floppy Tongue**, 1 Sussex Place, Claverton Street, Widcombe, Bath. Mon-Sat 10.30-5.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 0225 442711

■ **Forbidden Planet**, 30 Penn St., Bristol BS1 3AS. Mon-Fri 10.00-5.30, Sat 10.00-6.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, film & tv, videos, STO) 0272 298692

■ **The Hobbit Hole**, 9 Commercial Road, Gloucester. Mon 12-5.30; Tues-Sat 10-5.30. (imp, back, merch, ind, Brit, frgn, gn, STO, T-shirts, film-tv mags + merch) 0452 309 533

■ **Joy's Comics**, 25 High East Street, Dorchester, Dorset DT1 1EZ. Mon - Sun 7.30 - 6. (imp back, s-p, merch, ind, Brit, frgn, u/g, gn) 0305 269737 (after 6pm 833304)

■ **Kathies Comics**, 20 Market Avenue, Plymouth, PL1 1PH. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, STO) 0752 257800

■ **Maelstrom Comics**, St Nicholas Market, Corn Street, Bristol. Mon-Sat 10-5. (imp, back, s-p, small merch, ind, u/g, gn, STO)

■ **Purple Haze**, 58 Eastlake Walk, Drake Circus, Plymouth, PL1 1BX (imp, back, ind, merch, Brit, u/g, gn, STO) 0752 254136

■ **Wonderworld**, 803 Christchurch Road, Boscombe, Bournemouth, Dorset BH7 6AP. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures, Games Workshop specialist stockist) 0202 422 964

ISLE OF WIGHT

■ **Astounding Comics**, 61 Pyle Street, Newport, Isle of Wight P030 1UL. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, STO, RPG, videos) 0983 525320

WALES

■ **Cardiff Fantasy Centre**, 1st Floor, Jacobs Market, West Canal Wharf, Cardiff. Sats only 9.30-5 (imp, back s-p, merch, ind, gn, STO, videos; establ 12 yrs) 0222 563005

■ **Comics & Collectibles**, Stall 69, Pontypridd Indoor Market, Mid-Glamorgan, South Wales. Wed, Fri, Sat 9.30- 4.30. (imp, back, merch, ind, gn, STO, model kits, tradsing card specialists)

■ **Comix Shoppe**, 13 Shoppers Walk, Swansea SA1 3AY. Mon-Fri 10-5, Sat 10-5.30. (imp, back, merch, ind, Brit, u/g, gn, film/tv mags, RPG, Games Workshop stockists) 0792 642097

■ **Forbidden Planet**, 5 Duke Street, Cardiff. Mon-Sat 10-5.30 excl Thurs 10-6.30 (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0222 228885

■ **Journey into Mystery**, The Emporium, 34 Castle Arcade, Cardiff. Tues - Fri 11.00 - 5.30; Sat 9.00 - 5.30 (imp, back, s-p, ind, u/g, gn, STO, indie records & CDs)

■ **Negative Zone**, Provision Market Gallery, High Street, Newport, Gwent NP9 1DD. Mon - Sat 9.00am - 5.00pm. (imp, back, s-p, ind, gn, Brit, STO) 0633 222159

SCOTLAND

■ **The Adventure Zone**, 280 High St, Glasgow G4 0QR. Mon-Sat 9.30-6, Sun 10-5 (imp, back, Brit, u/g, STO, merch, s-f bks, tv-related supplies, videos, models, Trek, Dell-Gold Key specialists, mags) 041-552 3323

■ **AKA Books & Comics**, 25 Parnie Street, Glasgow G1 5RJ. Mon-Sat 10-5; Sun 12-5 (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn) 041 552 6692

■ **All Winners**, 27 Candlemaker Row, Edinburgh EH1 2QG. Mon -Sat 10-5.30; Sun 1-5 (trading card specialists: sport & non-sport + mags) 031 226 2774

■ **Black Hole Comic Shop**, The Market Hall, Wellgate Centre, Dundee. Mon - Sat 9.00 - 5.30 (imp, back, ind, u/g, STO) 0382 21037

■ **City Centre Comics**, 31-35 Parnie St, Glasgow G1. Mon-Sat 10.00-5.30, Sun 12-5. (back issues only) 041 552 6692 or 041-632 2786 after 6pm

■ **Earth 2 Comics**, Argyle Shopping-Centre, 28 Argyle St, Glasgow G2 8AD. Mon-Fri 10.00-5.00; Sat 10-5.30. (back, gn, ind, merch) 041-647 6810 (after 6pm)

■ **Forbidden Planet**, 2 - 3 Teviot Place, Edinburgh, EH1 2QZ. Mon - Sat 10.00 - 5.30, excl Thurs till 6.30. (imp, s-p, merch, ind, Brit, frgn, gn, STO) 031-225 8613

■ **Forbidden Planet**, 168 Buchanan Street, Glasgow G1 2LW. Mon - Wed 10 - 5.30; Thurs + Fri 10 - 6; Sat 10 - 5.30. (imp, back, s-p, ind, merch, u/g, Brit, gn, STO) 041 331 1215

■ **Future Shock**, 89 Byres Road, Partick, Glasgow G11. Mon-Sat 10-6; Sun 1-5 (imp, back, merch, ind, u/g, Brit, gn, STO, SF & horror gn & hbk, film bks & mags, artwork, jewellery) 041 339 8184

■ **Kaos Komics and Kollectables**, 19 Diamond St, Aberdeen AB1 1QU. Mon-Sat 10-6; Thurs til 8; Sun 12-4 (imp, back, s-p, ind, Brit, gn, STO, jewellery, crystals, t-shirts) 0224 620212

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■ **Stateside Comics PLC at Virgin**, 28-32 Union Street, Glasgow, G2 7LZ. Mon, Wed, Fri & Sat 9-6; Tues 9.30-6; Thurs 9-7; Sun 12-5.30. (imp, back, ind, s-p, merch, Brit, gn, STO) 041 221 2915; Fax 041 221 2916

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■ **Dark Horizons**, 30a Chichester Street, Belfast BT1 4LD (near City Hall) Mon-Sat 10-5.30 (imp, back, s-p, ind, Brit, u/g, gn, STO, subculture, film mags) 0232-233808

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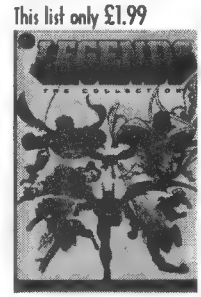

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Comment is a forum to enable fans and professionals alike to express their personal points of view on aspects of the comics industry.

As such, the opinions stated do not necessarily reflect those of the publication, and space will be given in subsequent issues to opposing views. Editing of accepted manuscripts will be done only as a matter of grammar, clarity and space consideration.

Comics: the next generation - keeping an art form alive

An open letter from David (V for Vendetta) Lloyd

THE LONDON Cartoon Centre, which I've been proud to be connected with for nine years, is currently celebrating its tenth anniversary in the midst of its biggest funding crisis yet. If you care about the medium we all work with, I beg you to read the appeal below from Eve Stickler, the centre manager.

The London Cartoon Centre — the only charity-run school in Britain teaching the art and business of cartoons and comics — has been begging for funds for the last two years to prevent closure. Despite this we're still around, but at the time of writing there is the very real worry that this time we may not escape the clutches of the Grim Reaper.

Raising hard cash to carry on the work of the centre is becoming nightmarishly difficult. There are now hundreds of arts organisations struggling in this time of rate-capping and grant cuts. As a result, all those of us who have lost local authority support are grappling for the same small amounts of charitable funding in the central pot. Many of these organisations are more widely recognised as 'worthy' than ourselves and so we have to face the same battle each year, explaining the artistic, creative and social merits of our chosen art form to potential funders.

The LCC needs a minimum of £30,000 a year in order to function on a shoe string as it does at present. £30,000 pays the rent, basic administrative expenses, the tutors' fees, electricity, water, paper, materials, the photocopier, the phone et al. for 12 months. But only a fraction of this can be raised directly from students. We've tried to make the Centre run on a commercial basis by piloting courses that charge a fee per student to cover the entire cost, but almost all of our students are on low income or unemployed. We've had no choice but to abandon high charge classes and fund raise instead.

On average, for every 6 funding applications we make we receive 5 rejections and a possible acknowledgement. Occasionally this turns into hard cash, but only after meetings and negotiations which can last a year. Some funders just ignore our applications completely, but as with the London Arts Board (who never responded) we nevertheless continue to apply.

However, on the positive front we do have some sponsors for this year who have managed to keep this place alive. They are Virgin Communications, Titan Distributors, and The Paul Hamlyn Foundation. We hope that they will continue this crucial support in 1995 but nothing's certain. Meanwhile applications are presently with The Arts Council, London Arts Board, The Economist Company Charity, The Foundation for Sports and the Arts, Marks and Spencers, The European Social Fund and the Swedish Arts Council.

The London Cartoon Centre is busier than it's ever been. We have run successful projects with the Tate Gallery and London Weekend Television. Ex-students now count Marvel, DC, Fleetway and Dark Horse among their employers. It would be terribly tragic if, on reaching our tenth anniversary, we were simply allowed to die.

Since the above was written, word has come in that there are now only sufficient funds to keep the Centre open until Christmas. No new funding has materialised.

Consequently, the tenth year of the Centre's existence may be its *last*. Unless you would like to see this happen, unless you would like to see a school of excellence cease to exist, help us *please*.

Write to Neil Johnstone or David Lloyd at:
The London Cartoon Centre
14 Conlan Street
London W10 5AR
or telephone 081 969 4562.

Editor's note: When submitting pieces for Comment, readers are reminded to make their points clear, concise and of general interest. Personal rebuttals to previously published comments will only be considered for publication if they are of interest to the majority of readers and fully explain their context.

As such, they should clearly reintroduce topics rather than merely refer to their existance in an earlier issue of Comics International.

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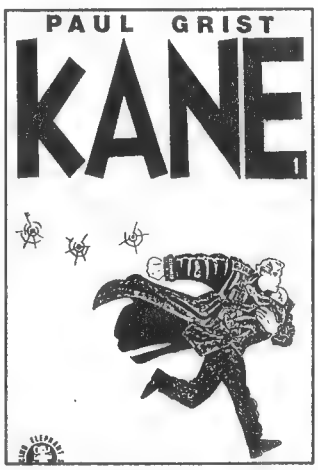

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COMICS ECONOMICS

The direct sale market now represents over 85% of US comics publishers sales revenue. The following shows the top titles ordered through the four leading UK & US direct sales distributors. As such it does not reflect retail sales, but instead total orders placed by traders anticipating their retail sales three months ahead. *compiled by Phil Hall*

Direct Market trade order charts: August 1994 titles

Titan Distributors (UK) Top 50 Titles

1	X-Men 37 ($2.95)	Marvel	26	Lobo 0 ($1.95)	DC
2	Spawn 24 ($1.95)	Image	27	ClanDestine 1 ($2.95)	Marvel
3	Uncanny X-Men 317 ($2.95)	Marvel	28	Cyberforce 7 ($1.95)	Image
4	X-Men Annual 3 ($2.95)	Marvel	29	Martha Washington 4 ($2.95)	Dk Horse
5	X-Force 39 ($2.95)	Marvel	30	Cable 16 ($3.50)	Marvel
6	Batman 0 ($1.50)	DC	31	Gen-13 #0 ($2.50)	Image
7	Wolverine 86 ($1.95)	Marvel	32	Sandman Gallery of Dreams ($2.95)	DC
8	X-Factor 107 ($1.50)	Marvel	33	Robin 0 ($1.50)	DC
9	WildC.A.T.s 13 ($2.50)	Image	34	Catwoman 0 ($1.75)	DC
10	Legends/Dark Knight 0 ($1.95)	DC	35	Fantastic Four 393 ($1.50)	Marvel
11	Detective Comics 0 ($1.50)	DC	36	Fantastic Force 1 ($2.95)	Marvel
12	Punisher/Batman ($4.95)	Marvel	37	Aliens/Predator 7 ($2.95)	Dark Horse
13	Shadow of the Bat 0 ($1.95)	DC	38	Spider-Man 2099 #24 ($1.50)	Marvel
14	Previews vol 4 #8 ($2.00)	Diamond	39	Superboy 0 ($1.50)	DC
15	Wetworks 2 ($2.50)	Image	40	Maxx 10 ($1.95)	Image
16	Pitt 6 ($1.95)	Image	41	Deadpool II #3 ($2.00)	Marvel
17	Hellblazer 82 ($1.95)	DC	42	Amazing Spider-Man 394 ($2.95)	Marvel
18	Superman 0 ($1.50)	DC	43	Hellshock 2 ($2.50)	Image
19	Action Comics 0 ($1.50)	DC	44	Green Lantern 0 ($1.50)	DC
20	Superman Man of Steel 0 ($1.50)	DC	45	Spider-Man 51 ($2.95)	Marvel
21	Adventures/Superman 0 ($1.50)	DC	46	Aliens: Earth Angel ($2.95)	Dark Horse
22	Excalibur 82 ($3.50)	Marvel	47	Force Works 4 ($1.50)	Marvel
23	X-Force Annual 3 ($2.95)	Marvel	48	Tales of the Jedi 2 ($2.50)	Dark Horse
24	X-Men 2099 #13 ($1.50)	Marvel	49	Daredevil 333 ($1.50)	Marvel
25	Incredible Hulk 422 ($1.50)	Marvel	50	Books of Magic 6 ($1.95)	DC

First Choice Wholesale (UK) Top 50 Titles

1	Spawn 24 ($1.95)	Image	26	Wonder Woman 0 ($1.50)	DC
2	Uncanny X-Men 317 ($2.95)	Marvel	27	Force Works 4 ($1.50)	Marvel
3	Wolverine 86 ($1.95)	Marvel	28	Hulk 422 ($1.50)	Marvel
4	X-Men 37 ($2.95)	Marvel	29	Cable 16 ($3.50)	Marvel
5	Batman 0 ($1.50)	DC	30	Star Wars: Early Advs 1 (2.50)	Dk Horse
6	Detective Comics 0 ($1.50)	DC	31	Lobo 0 ($1.95)	DC
7	Punisher/Batman ($4.95)	Marvel	32	Action Comics 0 ($1.50)	DC
8	Wetworks 2 ($1.95)	Image	33	Adventures/Superman 0 ($1.50)	DC
9	ClanDestine 1 ($2.95)	Marvel	34	Sandman Gallery ($1.95)	DC
10	Fantastic Force 1 ($2.50)	Marvel	35	Excalibur 82 ($3.50)	Marvel
11	X-Force 39 ($2.95)	Marvel	36	Judge Dredd 3 ($1.95)	DC
12	Shadow of the Bat 0 ($1.95)	DC	37	Fantastic Four 393 ($1.50)	Marvel
13	X-Men Annual 3 ($2.95)	Marvel	38	Aliens: Earth Angel ($2.95)	Dark Horse
14	Legends/Dark Knight 0 ($1.95)	DC	39	Beavis & Butthead 8 ($1.95)	Marvel
15	X-Factor 107 ($1.50)	Marvel	40	Amazing Spider-Man 394 ($2.95)	Marvel
16	Hellblazer 82 ($1.95)	DC	41	Spider-Man 51 ($2.95)	Marvel
17	WildC.A.T.s 13 ($2.50)	Image	42	X-Force Annual 3 ($2.95)	Marvel
18	Hellshock 2 ($1.95)	Image	43	Superboy 0 ($1.50)	DC
19	Generation X Preview ($4.95)	Marvel	44	Cyberforce 7 ($1.95)	Image
20	Tales of the Jedi 2 ($2.50)	Dark Horse	45	Vamps 3 ($1.95)	DC
21	Empire Strikes Back 1 ($2.50)	Dk Horse	46	Gen-13 #1 2nd print ($2.50)	Image
22	Gen-13 #0 ($2.50)	Image	47	Invisibles 2 ($1.95)	DC
23	Catwoman 0 ($1.50)	DC	48	Pitt 6 ($1.95)	Image
24	Superman 0 ($1.50)	DC	49	Books of Magic 6 ($1.95)	DC
25	Robin 0 ($1.50)	DC	50	Bartman 3 ($2.25)	Bongo

Diamond Distributors (US) Top 50 Titles

1	Spawn 24 ($1.95)	Image	26	Youngblood 8 ($2.50)	Image
2	X-Men 37 ($2.95)	Marvel	27	X-Men 2099 #13 ($1.50)	Marvel
3	Uncanny X-Men 317 ($2.95)	Marvel	28	Amazing Spider-Man 394 ($2.95)	Marvel
4	Wetworks 2 ($1.95)	Image	29	Catwoman 0 ($1.50)	DC
5	Batman 0 ($1.50)	DC	30	Hellshock 2 ($1.95)	Image
6	Gen-13 #0 ($2.50)	Image	31	Cable 16 ($3.50)	Marvel
7	Wolverine 86 ($1.95)	Marvel	32	Spider-Man 51 ($2.95)	Marvel
8	Superman 0 ($1.50)	DC	33	Excalibur 82 ($3.50)	Marvel
9	Superman Man of Steel 0 ($1.50)	DC	34	Fantastic Force 1 ($2.50)	Marvel
10	WildC.A.T.s 13 ($2.50)	Image	35	Stormwatch 13 ($1.95)	Image
11	Action Comics 0 ($1.50)	DC	36	Stormwatch 14 ($1.95)	Image
12	Adventures/Superman 0 ($1.50)	DC	37	Doom's IV #2 ($2.50)	Image
13	Detective Comics 0 ($1.50)	DC	38	Maxx 10 ($1.95)	Image
14	Pitt 6 ($1.95)	Image	39	Web of Spider-Man 117 ($2.95)	Marvel
15	X-Men Annual 3 ($2.95)	Marvel	40	Steel 0 ($1.50)	DC
16	Shadow of the Bat 0 ($1.95)	DC	41	Spec Spider-Man 217 ($2.95)	Marvel
17	Legends/Dark Knight 0 ($1.95)	DC	42	Deadpool II #3 ($2.50)	Marvel
18	Green Lantern 0 ($1.50)	DC	43	X-Force Annual 3 ($2.95)	Marvel
19	X-Force 39 ($2.95)	Marvel	44	Deathblow 8 ($1.95)	Image
20	Punisher/Batman ($4.95)	Marvel	45	Beavis & Butt-Head 8 ($1.95)	Marvel
21	Cyberforce 7 ($1.95)	Image	46	Lobo 0 ($1.95)	DC
22	Robin 0 ($1.50)	DC	47	Fantastic Four 393 ($1.50)	Marvel
23	Prophet 8 ($2.50)	Image	48	Incredible Hulk 422 ($1.50)	Marvel
24	X-Factor 107 ($1.50)	Marvel	49	Tales of the Jedi 2 ($2.50)	Dark Horse
25	Superboy 0 ($1.50)	DC	50	Brigade 11 ($2.50)	Image

Capital City Distribution (US) Top 50 Titles

1	X-Men 37 ($2.95)	Marvel	26	Youngblood 8 ($2.50)	Image
2	Spawn 24 ($1.95)	Image	27	Prophet 8 ($2.50)	Image
3	Uncanny X-Men 317 ($2.95)	Marvel	28	Catwoman 0 ($1.50)	DC
4	Wolverine 86 ($1.95)	Marvel	29	Robin 0 ($1.50)	DC
5	Wetworks 2 ($2.50)	Image	30	Fantastic Force 1 ($2.50)	Marvel
6	Gen-13 #0 ($2.50)	Image	31	Hellshock 2 ($1.95)	Image
7	WildC.A.T.s 13 ($2.50)	Image	32	Green Lantern 0 ($1.50)	DC
8	Batman 0 ($1.50)	DC	33	Web of Spider-Man 117 ($2.95)	Marvel
9	Superman 0 ($1.50)	DC	34	Spider-Man 51 ($3.95)	Marvel
10	Adventures/Superman 0 ($1.50)	DC	35	Superboy 0 ($1.50)	DC
11	Action Comics 0 ($1.50)	DC	36	Spect Spider-Man 217 ($2.95)	Marvel
12	Superman Man of Steel 0 ($1.50)	DC	37	Deadpool II #3 ($2.00)	Marvel
13	Pitt 6 ($1.95)	Image	38	Maxx 10 ($1.95)	Image
14	X-Men Annual 3 ($2.95)	Marvel	39	Stormwatch 14 ($1.95)	Image
15	Detective Comics 0 ($1.50)	DC	40	Stormwatch 15 ($1.95)	Image
16	X-Force 39 ($2.95)	Marvel	41	Beavis & Butt-Head 8 ($1.95)	Marvel
17	Shadow of the Bat 0 ($1.95)	DC	42	X-Force Annual 3 ($2.95)	Marvel
18	Legends/Dark Knight 0 ($1.95)	DC	43	Doom's IV #2 ($2.50)	Image
19	Punisher/Batman ($4.95)	DC	44	Deathblow 8 ($1.95)	Image
20	Cable 16 ($3.50)	Marvel	45	ClanDestine 1 ($2.95)	Marvel
21	X-Factor 107 ($2.95)	Marvel	46	Hulk 422 ($1.50)	Marvel
22	Cyberforce 7 ($1.95)	Image	47	Steel 0 ($1.50)	DC
23	Excalibur 82 ($3.50)	Marvel	48	Fantastic Four 393 ($1.50)	Marvel
24	Amazing Spider-Man 394 ($2.95)	Marvel	49	Tales of the Jedi 2 ($2.50)	Dark Horse
25	X-Men 2099 #13 ($1.50)	Marvel	50	Generation X Preview ($2.95)	Marvel

Comics International Top 50: August 1994

WHILE the facing page's charts for the two major US distributors and their UK equivalents throw up interesting differences between buying trends in each country, to overview the total ordering, **Comics International** produces its own top fifty chart. The only combined chart in the industry.

Taking the order levels from each company and factoring in the size of each operation, we are able to produce a chart reflecting the entire month with far greater accuracy than those produced for the record, film or book industry.

As always, this represents the trade orders for titles — meaning retailers believe they can sell the books they are ordering. Whether consumers choose to buy them is a different matter. (Key: re = re-entry)

1	(=)	X-Men 37 ($2.95/$1.50)	Marvel
2	(3)	Spawn 24 ($1.95)	Image
3	(2)	Uncanny X-Men 317 ($2.95/$1.50)	Marvel
4	(=)	Wetworks 2 ($1.95)	Image
5	(=)	Wolverine 86 ($1.95)	Marvel
6	(17)	Gen-13 #0 ($2.50)	Image
7	(23)	Batman 0 ($1.50)	DC
8	(13)	WildC.A.T.s 13 ($2.50)	Image
9	(19)	Superman 0 ($1.50)	DC
10	(20)	Superman Man of Steel 0 ($1.50)	DC
11	(21)	Action Comics 0 ($1.50)	DC
12	(22)	Adventures of Superman 0 ($1.50)	DC
13	(new)	X-Men Annual 3 ($2.95)	Marvel
14	(re)	Pitt 6 ($1.95)	Image
15	(25)	Detective Comics 0 ($1.50)	DC
16	(31)	Batman: Shadow of the Bat 0 ($1.95)	DC
17	(11)	X-Force 39 ($1.50)	Marvel
18	(39)	Legends of the Dark Knight 0 ($1.95)	DC
19	(new)	Punisher/Batman: Deadly Knights ($4.95)	Marvel
20	(35)	Green Lantern 0 ($1.50)	DC
21	(re)	Cyberforce 7 ($1.95)	Image
22	(14)	X-Factor 107 ($1.50)	Marvel
23	(34)	Robin 0 ($1.50)	DC
24	(re)	Prophet 8 ($2.50)	Image
25	(38)	Cable 16 ($3.50)	Marvel
26	(30)	Youngblood 8 ($2.50)	Image
27	(=)	Amazing Spider-Man 394 ($2.95)	Marvel
28	(37)	Excalibur 82 ($3.50)	Marvel
29	(=)	X-Men 2099 #13 ($1.50)	Marvel
30	(42)	Catwoman 0 ($1.75)	DC
31	(32)	Superboy 0 ($1.50)	DC
32	(16)	Hellshock 2 ($1.95)	Image
33	(new)	Fantastic Force 1 ($2.50)	Marvel
34	(24)	Spider-Man 51 ($2.95)	Marvel
35	(re)	Web of Spider-Man 117 ($2.95)	Marvel
36	(re)	Maxx 10 ($1.95)	Image
37	(43)	Stormwatch 14 ($1.95)	Image
38	(41)	Stormwatch 13 ($1.95)	Image
39	(re)	Spectacular Spider-Man 217 ($2.95)	Marvel
40	(33)	Deadpool II #3 ($2.00)	Marvel
41	(28)	Doom's IV #2 ($2.50)	Image
42	(new)	X-Force Annual 3 ($2.95)	Marvel
43	(36)	Beavis & Butt-Head 8 ($1.95)	Marvel
44	(=)	Deathblow 8 ($1.95)	Image
45	(re)	Steel 0 ($1.50)	DC
46	(45)	Incredible Hulk 422 ($1.50)	Marvel
47	(40)	Fantastic Four 393 ($1.50)	Marvel
48	(37)	Star Wars: Tales of the Jedi 2 ($2.50)	Dark Horse
49	(re)	Lobo 0 ($1.95)	DC
50	(new)	ClanDestine 1 ($2.95)	Marvel

DC Comics' domination of last month's top 50 has wilted in the wake of **Zero Hour**. But despite the company's percentage dropping to 28% (its poorest showing in the top 50 for five months) the overall showing in the top 100 is higher than it has been since this chart's inception. No less than 38 titles featured in the 100, many of which haven't featured in a top 100 of any of the distributors before.

The Bat books and Superman family all gain ground in general, the interest in such titles as **Action Comics #0** and **Batman #0** showing in their high chart places. **Batman #0** is DC's highest placing title at #7.

No DC title in the top 50 dropped and the two highest climbers were **Green Lantern** — up 15 places — and the yo-yo comic of the chart, **Batman: Legends of the Dark Knight**, which is this month's highest climber after being last month's biggest dropper.

Green Lantern's resurgence continues unabated, with issue 0 being the highest placed Lantern comic since the revamping in #47. There is, though, a general feeling in the trade that the title's boom period may be short-lived

Steel #0 and **Lobo #0** are both re-entries, the former has been hovering just below the top 50, while Lobo's return is the first appearance by the main bastiche for three months.

This is the first month in the chart's history that DC haven't had a new entry in the top 50. **Starman**, **Primal Force** and **Fate** are all new titles, but none placed above the mid-60s.

Marvel regained its market lead by taking 42% of the chart. The highest percentage since the company's back-to-back 48% share just after Christmas.

The top three positions are even closer than last month, with **X-Men** taking the top spot on the strength of the regular $1.50 edition of #37. Although **X-Men** may deserve to be in the top spot, **Spawn** has the edge on it for direct sales.

The other X-books had indifferent effects on the chart. **Cable** stopped its slump and was Marvel's biggest climber — up 13 places, and **Excalibur** reached a high of #28 by going up a further 9 places on last month. But both titles are special double-sized enhanced issues and tie in directly to the new **Generation X** series due next month. **X-Men 2099** #13 was a non-mover, as was **Wolverine** #86. Wolverine's popularity continues to astound retailers on both sides of the Atlantic and as yet there are no plans to return the Canadian X-Man to the team that established him as a major Marvel character.

X-Men Annual #3 was the highest new entry in the chart and the first of all five of the new entries for Marvel. **X-Force Annual** #3 was Marvel's fourth highest new entry while Alan Davis's new title **ClanDestine** only scraped in at #50 on the strength of British and Capital City Distribution high orders.

Fantastic Force was Marvel's third highest new entry and came into the chart at #33 while Marvel's second highest new entry **Punisher/Batman: Deadly Knights** only managed 19th position compared to the top 10 placing of DC's **Batman/Punisher: Lake of Fire**. This is surprising, with the Marvel version being drawn by fan favourites John Romita Jr and Klaus Janson.

Spider-Man titles returned to the chart, but the wallcrawler is struggling to achieve more than 8% of the family share of the top 50. Both **Web of Spider-Man** and **Spectacular Spider-Man** are back in the chart, but only because of the Spider-Clone crossover and enhanced covers. **Venom** has dropped out of the 50 for the first time since the launch of his ongoing sets of mini-series.

The Incredible Hulk, **Deadpool**, **Fantastic Four**, **Spider-Man** and **Beavis and Butt-Head** are the other Marvel droppers.

Image Comics' 28% showing in the chart is a 4% rise on last month and consists of six climbers, two droppers, four re-entries and two non-mover. **Wetworks** retained its new entry position and reinforced creator Whilce Portacio's standing with the fans, despite his two year hiatus from the industry.

Jae Lee's **Hellshock** is the highest Image faller after being the highest new entry last month, down 16 places to #32. **Gen-13** #5 is Image's biggest climber up 11 places and back into the top 10.

Rob Liefeld's **Doom's IV** is Image's second biggest plunger, down to #41. A drop of 13 places and boding badly for the rest of the four-issue series.

Spawn, **WildC.A.T.s**, **Stormwatch** and **Youngblood** all climbed the chart and with **Cyberforce**, **Pitt**, **Maxx** and **Prophet** all re-entries, Image has retained its chart prominence.

Dark Horse maintains its top fifty position with a 2% share. This is due to the new **Star Wars** series by Tom Veitch, **Tales of the Jedi: The Freedon Nadd Uprising**. But its #48 placing is no guarantee that it will be able to represent the company in the 50 next month.

General analysis: The following main titles failed to generate enough sales for the top 50. From Marvel: **Spider-Man 2099** #24, **Venom: Nights of Vengeance** #3, **Generation X Preview**. From DC: **Zero Hour**'s Zero Month prompted a plethora of DC titles in the top 100 which wouldn't normally achieve such high positions, but the only

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Comics Economics *continued from previous page*

which wouldn't normally achieve such high positions. The only Vertigo title to reach a top 100 position is **Sandman: A Gallery of Dreams**, a collection of images by top artists of the characters from Neil Gaiman's **Sandman** monthly comic.

Image titles which failed to place in this month's top 50: **Team Youngblood** #12, **Cyberforce Universe Sourcebook** #1, **Supreme** #17 & 18, **Bloodstrike** #13, **Newmen** #5, **Youngblood Strikefile** #6, **Brigade Sourcebook** #1, **Brigade** #11 and **Troll: Once a Hero #1**. Valiant failed to chart with its latest release, **Timewalker** #1, which placed at #63.

Independent publishers non-charting major titles:
Dark Horse: **Aliens and Predator: Deadliest of the Species** #7 and **Aliens: Earth Angel**.
Malibu Comics: **Ultraforce** #1 (George Perez's return to superteam pencilling only managed to chart at #70).
Harris and Crusade Comics both charted in the top 100. Harris's **Vengeance of Vampirella** #5 reached a high of #60 and **Shi** by creator and Crusade Comics' publisher William Tucci breaks into the top 100 at #85 with a print run that has doubled since #1.

Overview: Ups, Downs and Outs

Titles that dropped out of the chart this month (not including one-shots and concluded mini-series):

	issue #	last month	this month
Spider-Man 2099	24	(49)	52
Venom Nights/Vengeance	3	(48)	55

Okay, comic-watchers, here's the summary...

Titles rising: 20
Titles falling: 11
New entries: 5
Re-entries: 8
Non-movers: 6

Highest new entry ..... **X-Men Annual** #3 (Marvel)
Highest climber **Legends of the Dark Knight** #0 (DC) up 21 places
Biggest drop ..... **Hellshock** #2 (Image) down 16 places
Highest re-entry ..... **Pitt** #6 (Image)

Most appearances in top ten:
X-Men & **Uncanny X-Men** (12 months); **Spawn** (10 months; including the Batman team-up). Both have never featured outside top ten.

Twelve month breakdown:

% = number of titles in top 50

	#35	#36	#37	#38	#39	#40	#41	#42	#43	#44	#45	#46
Marvel	36	34	34	38	44	40	46	48	38	38	34	42
DC	20	18	18	26	26	28	30	32	32	32	38	28
Image	34	32	32	22	18	24	18	18	28	28	24	28
Dark Horse	2	2	2	2	2	2	0	2	0	0	2	2
Valiant	6	8	6	8	4	4	2	0	2	2	0	0
Malibu	0	2	0	0	4	0	0	0	0	0	0	0
Defiant	2	4	4	0	0	0	0	0	0	0	0	0
Bongo	0	0	4	4	2	2	2	0	0	0	0	0
Hamilton	-	-	-	-	-	-	-	-	-	-	2	0

Publishers' % family of titles shares:

	#35	#36	#37	#38	#39	#40	#41	#42	#43	#44	#45	#46
X-family	20	18	16	18	22	16	20	24	20	20	20	22
Superman	10	8	8	14	14	14	16	16	16	14	22	12
Bat family	10	6	10	10	10	12	14	12	12	14	12	14
Spider-Man	12	8	8	10	10	12	12	14	10	8	8	8
Extreme	16	12	12	10	6	8	10	4	6	10	4	6

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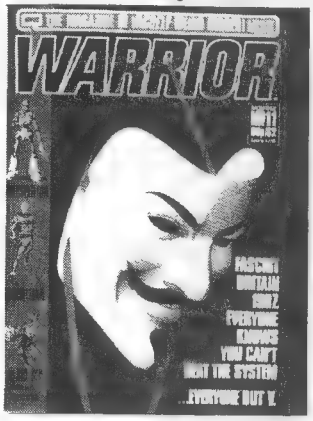

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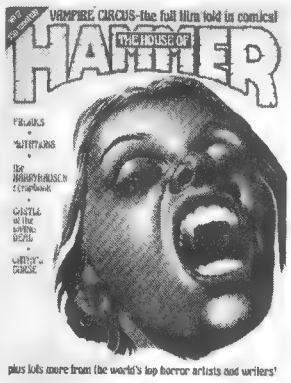

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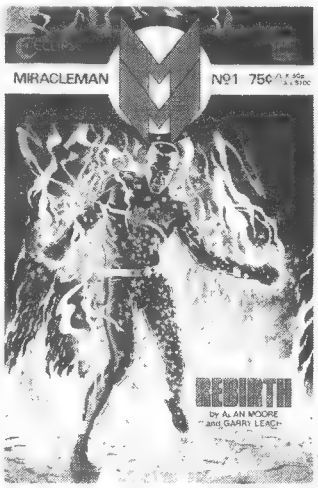

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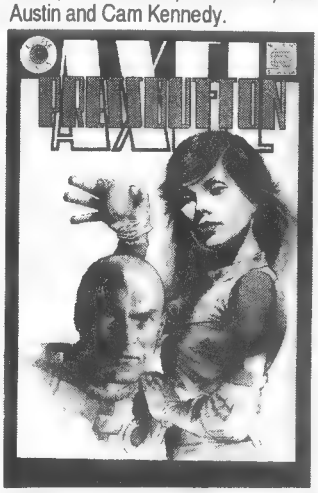

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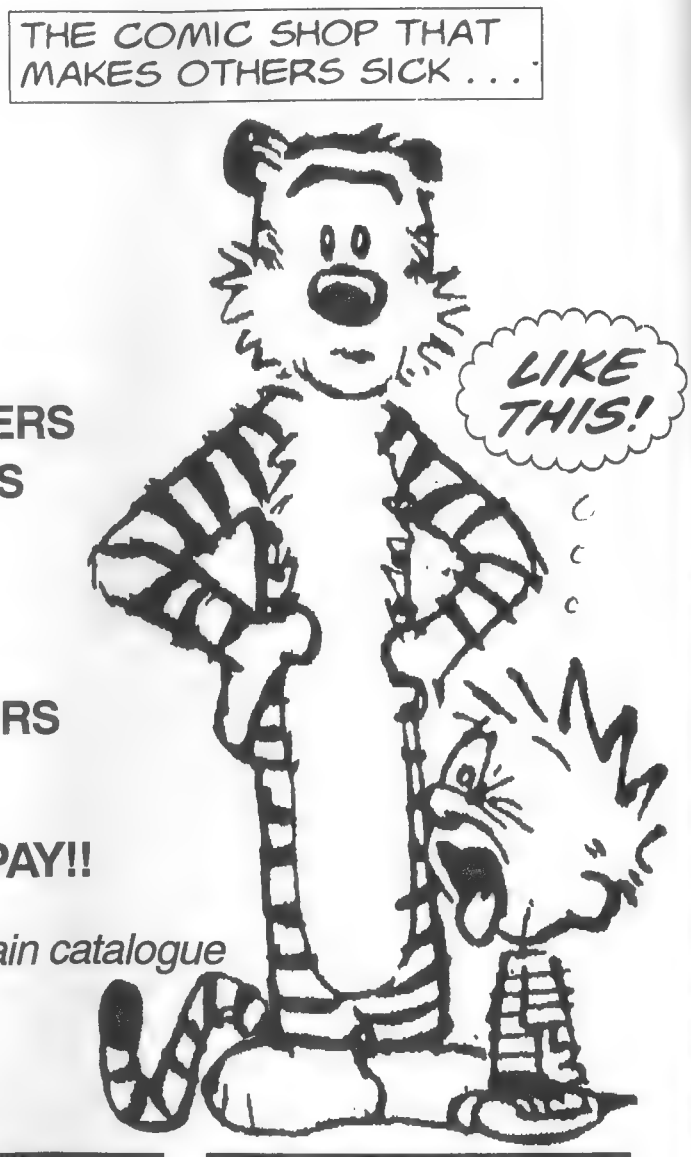

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REVIEWS

It is the intention of ***Comics International*** *to help comics readers keep abreast of the entire range of titles currently available through direct sale specialist shops, good newsagents and mail order companies. Few retailers allow titles in stock to be read before choosing purchases;* ***Comics International****'s reviews are designed to counter this and draw readers' attention to comics they might otherwise ignore. Naturally, this section should be of even greater benefit to readers who rely solely on mail order, as they can only judge the quality of a new title after purchase.*

Review codes: *General competitive performance of a title is measured on a scale of 1 to 10. A specific issue's quality, as measured against previous issues: <- - -> to <+ + +>.*

Two ratings are used for the sake of detailed and fair coverage. The number following each review (on a scale of 1 to 10) is a quality comparison with other similar titles currently being published. We make no attempt to compare ***Cerebus*** *to* ***Spider-Man****, but review each within the context of its own genre.*

The individual issue is also rated within the confines of its previous issues. Hence a comparatively dull title may get a low number but a high rating for the specific issue reviewed (ranging from <-> to <+ + +> if there has been a notable improvement.

Reviews Editor: *Sarah Bolesworth*

Reviewing panel: Katie & Matthew Blakstad Cook (KMBC), Michael Graney (MG), Phil Hall (PH), Rol Hirst (RH), Richard Hopkins (RHo), Richard Johnston (RJJ), Peter C Phillips (PCP), Michael Sperlinger (MS)

DC COMICS

Action Comics 703 <-> (Michelinie & Guice + Rodier) A reasonable **Zero Hour** crossover that is spoilt by a far too complex plot and the relatively offhanded way in which the end of the world is portrayed. The last five pages are classic, albeit to the detriment of potential advertising revenue. But the idea of having Superman leading the heroes into battle in **Zero Hour** but finding the time — no pun intended — to come home and see how Metropolis is holding up errodes our belief in Superman's powers and ability. Perhaps they should have spotlighted the supporting cast in the Super-titles rather than insisting that Superman can be in four places at the same time. (PH) 5

Action Comics Annual 6 (Byrne) The sole survivor from Krypton thwarts the American Revolution, causing stagnation in scientific and political development in later generations. An *Elseworlds* episode concentrated on charaters rather than action, and all the better for that. A humorous Mr Mxyzptlk/ Doomsday pastiche rounds out the issue. (PCP) 7

Superman arrives on Earth in 18th century England and proceeds to lead the country in taking over the world. The best *Elseworlds* annual I've yet seen, with Byrne showing his love of history and offering a few surprising twists to the Superman legend. The back-up story is strictly filler material though. (RH) 8

Adventures of Superman 516 <+> (Kesel & Kitson + McCarthy) A lightning storm tosses Superman into an alternate time line where Metropolis is run on Roman lines, protected by the super-powered Alpha Centurian. Centurian recognises Superman from events in **Zero Hour #2** — yet this episode leads into **Zero Hour #2**! Whoops! Is this a time anomoly or a DC continuity blooper? Whatever, it detracts from what is otherwise an excellent yarn. (PCP) 5

<+ -> This **Zero Hour** crossover suffers from weak guest art and a story going nowhere, as Superman finds himself in a Latin Metropolis, facing the town's greatest hero, Centurion. (RH) 5

Adventures of Superman Annual 6 (Kesel & Hor + Shoultz) *Elseworlds* episode that transplants key elements of *The Magnificent Seven* into a futuristic-Earth-in-grip-of-alien-invaders scenario. Some very nice touches with pleasing visuals (continued in **Superboy Annual** #1). (PCP) 7

Animal Man 75 <+++> (Delano & Pugh) It's taken me a long time to fully appreciate Jamie Delano's master plan in this book, or perhaps it's just taken Jamie a long time to work out where he's going. Whatever, when it works, Animal Man is a full-throttle ride into the apocalypse, reminiscent of Stephen King's **The Stand**. (RH) 9

Aquaman 2 (David & Egeland + Vancata) Aquaman finds himself helpless in the grip of an insane villain, Charybdis, and his pet piranhas. Everything about this latest Aquaman comic is far better than the character has ever been, and the artwork and ending are worth the entrance fee alone. (PH) 9

Batman: Legends of the Dark Knight 63 <+ -> (O'Neil & Kitson + Hanna) Wayne battles Az-Bats for the right to wear the Dark Knight's cowl in (but for the visuals) a tedious fight issue. Mercifully, it brings the over-long *Knights* saga to a close. (PCP) 5

Batman: Legends of the Dark Knight 64 <+++> (Delano & Bachalo + Pennington) Dubbed the "Vertigo issue" because of its creative team, this is a creepy and enjoyable tale in which the tragic lives of a hotel for Gotham's degenerates is revealed — while Batman searches for a murderer. The pay-off is a frightening Bat-grin from Bachalo, whose art is as good as ever. (RH) 9

Batman chases a murderer through a surreal hotel of lost souls; with the hotel, *Terminus*, doubling as hell, this is a metaphor along **Arkham Asylum** lines, but with purgatory substituted for the madhouse. Some moving and disturbing vignettes, as Bachalo continues his defection to the mainstream with relish. (MS) 7

A grim tale of small time losers, narrated by the malicious spirit resident in the run down hotel where they hide out. Delano's Batman is distant and frightening, the way he must appear to ordinary people, while Bachalo and Pennington are on their usual, excellent form. This book gets back on track again after the *Knight-* episodes. (RHo) 8

Batman 511 <+> (Moench & Manley + Rubinstein) Two Barbara Gordons — a dead and alive Jim Gordon — Harvey Dent as Police Commissioner? Unravelling time lines hit Gotham City in the **Zero Hour** tie-in issue. A mouth watering delight. (PCP) 9

<+++> Batman and Oracle meet Bat-Girl as alternate worlds collide, Jim Gordon is dead and the Joker gets all the best lines. Can it really be that I'm nostalgic for **Crisis?** This is great fun. (RH) 8

Batman: Shadow of the Bat 31 <+> (Grant & Blevins) **Zero Hour** tie-in brings the rotund and bumbling would be detective Alfred Beagle back to the Bat-Cave in a humourous and worthy tribute to Wayne Manor's '40s' era butler. A gem. (PCP) 7

Batman/Punisher: Lake of Fire (O'Neil & Kitson + Pascoe) DC and Marvel cross pollination special has Punisher trailing Jigsaw to Gotham City and a confrontation with the Joker and Az-bats. Routine fare, unusual in that it ties into current Batman continuity rather than applying a "What If" or *Elseworlds* alternative backdrop. (PCP) 4

Detective Comics 678 <+> (Dixon & Nolan + McLeod) **Zero Hour** tie-in finds Batman back in the '30s, where only Young Bruce Wayne died from the mugger's bullets. Batman sets out to bring in the killer, though the outcome is unexpected. (Call me dense — but why — when back in his own timeline — is Wayne Manor looking derelict?) (PCP) 6

<+> The suggestion that Joe Chill didn't actually kill Bruce Wayne's parents is raised in a **Zero Hour** crossover where young Bruce is killed, leaving Thomas and Martha to mourn. The idea that this might affect our reality — that Chill might be innocent — doesn't sit well with the evidence of many earlier stories. (RH) 7

<+ -> More *Zero Hour* time displacement chaos presents us with a Batman whose praents survive the pivotal hold-up. An intriguing examination of hero/ vigilante motivation, well crafted by Dixon and Nolan, which reaches the conclusion that the Batman's *raison de'etre* is more complex than a simple quest for revenge. Not exactly ground-breaking stuff — but an enjoyable issue. (RHo) 7

Flash 94 <+> (Waid & Pacheco + Marzan) Flash — with Impulse in tow — assails Kobra's hidden Keystone City headquarters, only to find it occupied by Abrakadabra. Non-stop actioner of high quality that segues smoothly into the **Zero Hour** extravaganza. (PCP) 8

Another excellent fill-in art job by Carlos Pacheco as Wally's investigations into Kobra hurl him headlong into **Zero Hour**. The new Kid Flash is an amusing character and Waid keeps the first person script believable. (RH) 8

Green Arrow 90 <+ -> (Dooley & Barreto) Time splits in two in this silent **Zero Hour** crossover as two Green Arrows pursue the same felon across the City in different chase sequences, one ending in failure and one in tragedy. A clever idea, with an impressive art job by Eduardo Barreto. (RH) 7

Green Lantern 55 <+> (Marz & Banks + various) Kyle Raynor meets Alan Scott and learns the history of the now defunct Green Lantern Corps. A **Zero Hour** tie-in that has nothing to do with the events happening elsewhere. Average fare. (PCP) 3

<+> Another artistic jam issue, although this one works quite well. The new GL meets Alan Scott and learns of Hal Jordan's fate, setting up events for both **Zero Hour** and the big GL vs. GL battle. Predictable but passable. (RH) 5

Hawkman 13 <+ -> (Messner-Loebs & Lieber + Shoultz) Final battle with the Hawk God creature, elaborating on events in **Zero Hour**, which sees all versions of Hawkman merging into one entity. Powerful series entry, with dynamic visuals. Finally — the feathers are back! (PCP) 8

<+> Hawkman battles the Hawk God that destroyed Thanagar while **Zero Hour** explodes and the continuity madness is sorted out forever. When the smoke clears, there is only one Hawkman in the DC Universe ... and his wings aren't stick-on. (RH) 8

Hellblazer 81 <+ -> (Ennis & Dillon) Constantine takes refuge in a church while race riots erupt in London and the devil pays a call. This final story arc isn't as strong as Ennis & Dillon's previous best, but it's still a great read, and with John going further than before, how can he escape with his soul? (RH) 8

An inner-city estate erups into violence and the First of the Fallen closes in while a terrified Constantine seeks sanctuary in a church basement, and there rails against manipulators and power-mongers. Ennis keeps the tension building while maintaining the book's characteristic anti-establishment bent. The humour amid the brutality is, at times, heart-breaking. (RHo) 9

Justice League America 92 <+ -> (Priest & Ross + various) **Zero Hour** tie-in retelling an early adventure of the post-*Crisis* JL of A, narrated by a member who never existed — Triumph — even though he knows he did. More time paradoxes to give even a seasoned fan a severe headache. Mildly interesting at best. (PCP) 4

Justice League America Annual 8 (Vado & Felchle + Stokes + Rankin) JLA — and the world — falls to the power of Felix Faust, bringing about the formation of a new league based on familiar costumes. Overlong melodrama of some predictability, as the Elseworlds formula starts to run out of variables. (PCP) 5

Justice League Task Force 16 <-> (Priest & LaRoque + Rankin) Obnoxious pain-in-the-butt Triumph attempts to convince remaining JLI members that Earth is endangered by alien invaders. Routine escapade in which Arion makes a useful guest spot (story takes place before **Zero Hour** — despite **Zero Hour** tie-in label — Yet J'onn J'onzz reflects on battle with The Ray's father in **Ray** #0, which follows **Zero Hour** proper. Who's not on the continuity case at DC?). (PCP) 3

Legionnaires Annual 1 (Waid & Templeton + Pelletier + Moy + various) The Legionnaires play out the King Arthur-Guinevere-Lancelot triangle in the 30th century. This retelling of the Camelot Opus is tedious, to say the least. (PCP) 3

L.E.G.I.O.N. '94 #70 <-> (Peyer & Jorgensen + Aucon + Pascoe) Baby

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Dox takes control of L.E.G.I.O.N. and Vril Dox and his allies become fugitives in this series finale prior to debut of R.E.B.E.L.S '94. Boring, double length epic with a tentative tie-in to **Zero Hour**. (PCP) **2**

L.E.G.I.O.N. '94 Annual 5 (Peyer & various) So called *Elseworlds* humour issue which sends up the Bond movies — with Lobo as 007 — and a number of short features that spoof past Legion of Super-Heroes escapades. A damp squib. How did they get Curt Swan and Dick Sprang to contribute? (PCP) **1**

Moonshadow 1 (DeMatteis & Muth) A boy born in an alien zoo embarks on a journey to the stars together with his cat, his hippy mother and a very hairy porn addict. Having missed this much praised series the first time round I wanted to see if it lived up to the hype, and I'm pleased to say that it does. The lucid, entertaining script combines with the beautiful water-colour artwork to create a genuine treat. (MG) **9**

An hilarious, poignant tale of childhood and adolescence, set in the cosmic zoo of irrational alien light globes. This is a real treat for those willing to try something different in their comics, not least because of Muth's fabulous painted art. The religious satire, dwelling on man's constant desire to find purpose in the random, is particularly telling. (RHo) **10**

New Titans 114 <+ -> (Wolfman & Mays + Story + Champagne) A day in the life episode has the team disbanding as a precursor to events in DC's Zero Month. An easy going yarn which ties up some loose ends. With top-notch art far and away superior to the appalling Bill Jaaska visuals of recent months, it's worth the entry fee. (PCP) **6**

Outsiders 11 <-> (Barr & Pelletier + Campanella) The team finally prove themselves innocent of murder and promptly disband. A **Zero Hour** tie-in that has no link to those events save for pointing to the change of direction planned for Zero Month. Routine. (PCP) **3**

Robin 9 <-> (Dixon & Grummett + Kryssing) The current Robin teams up with the original Robin in a **Zero Hour** crossover, with the shadow of the second Robin haunting them both. Nicely done, but somehow the potential seemed greater. (RH) **7**

Robin Annual 3 (Dixon) A neat samurai story from Dixon, which uses the *Elseworlds* concept to good effect. Batman is the outcast ronin, sensai to the young samurai Robin. Giant battles, villainous warlords and seppuko are not your standard Batman story elements, but this is still recognisably Robin. (KMBC) **6**

Spectre 22 <+> (Ostrander & Mandrake) Superman confronts Corrigan and is taught a sobering lesson about the corruptive influence of absolute power. A nicely told tale that wanders into *Elseworlds* territory. Once again Ostrander manages to successfully blend the mythic aspects of the of the Spectre with a mainstream superhero comic. (MG) **7**

Superboy 8 <+> (Kesel & Grummett + various) Nineties Superboy visits Smallville and meets '60s Superboy lost in a town he knows yet doesn't know. More **Zero Hour** time confusion told with style. (PCP) **8**

<+> Superboy finds himself in Smallville facing a much more clean-cut teen of steel as **Zero Hour** throws up more lost DC characters. Loads of fun with great art, as always. (RH) **8**

Superboy Annual 1 (Kesel & Luzniak + various) Continuation of the *Elseworlds* Magnificent Seven opus, which — like the movie — has heroes dying in a blaze of glory against overwhelming odds. A solid read, despite the familiar antecedants. (PCP) **7**

Superman 93 <+> (Jurgens & Rubinstein) Alternate time-line Jor-El and Lara drop in on Smallville, hoping to take their son back to the still extant planet Krypton. A tempting offer — but they're up against his love for Ma and Pa Kent. A poignant yarn that will have you rooting for one set of parents or the other. (PCP) **7**

<+> **Zero Hour** brings Superman's Kryptonian parents to Earth in a reality twist where Krypton was not destroyed. He then has to choose between two homeworlds and two sets of parents. A nice idea, but rather heavy-handed scripting makes what could have been a quite emotional reunion sound like an American TV movie. (RH) **7**

Superman: The Man of Steel 37 <+> (Simonson & Bogdanove + Janke) Several Batmans visit Metropolis simultaneously to warn Superman of anomalies in the time stream. A **Zero Hour** tie-in as Bogdanove + Janke do a stylish impression of six decades worth of Batman artists. Identification is as much fun as the read itself. (PCP) **9**

<++> Batman goes to Metropolis to warn Superman about **Zero Hour**, but he's not the only one. Batmans galore from over 50 years of comics pop up, with Bogdanove doing some faithful representations of classic Dark Knights, from Bob Kane to Frank Miller. (RH) **8**

Swamp Thing 146 <+> (Millar & Hestor + DeMulder) Swampy arrives in an Amsterdam that is somewhat more twisted and perverse than the real thing, wandering the depraved streets and encountering the worst of humanity. It made me shiver more than once ... (RH) **8**

<+ -> Linda Holland surfaces — as a deathlessly masochistic prostitute in Amsterdam ... Who'd have thought the author of **Babe Race 2000** could write as well as this? It's greatly to Millar's credit that his stories maintain such a sinister feel despite the ungainly art; if only he had a Bissette to unlock the horrible potential of his under-your-skin stories. (MS) **8**

The disguised Swamp Thing reaches Holland, pursued by the murderous Nelson Strong on one side and vengeful elemental forces on the other. The nasty, disturbing evocation of Amsterdam's red light district suggest some pretty sick thoughts in Millar's head, the stuff of which nightmares are made. This book is fast becoming essential reading. (RHo) **9**

Vamps 1 (Lee & Simpson) Hot vampiric biker babes cruise America's highways and byways leaving death and mayhem in their wake. A character driven plot makes for a surprisingly pleasant read given this reviewer's usual lack of interest in the vampire genre. (PCP) **9**

Vamps 2 <- +> (Lee & Simpson) The Vamps continue their cross-country blood hunt, with a private detective hot on their trail. One problem with this book is that, so far, there's little difference between the five vamps —

what shreds of personality they do reveal are often lost amid the horror. (RH) 7

Super cool vampire babes cut a bloody swathe through the American West. This sounded like a good idea, but becomes rather tedious with the second issue. So vampires get withdrawal symptoms too, huh? Interesting, until the fifth or sixth time. And why do all the characters have names like Whipsnake and Howler, as if they were members of some crass super-team? (RHo) 5

Wonder Woman 90 <+ -> (Loebs & Deodato Jr.) Diana breaches Circe's mystic barrier for her return to a much changed Themyscira, and an audience with a hostile Queen. After months in the doldrums, Loebs pens an interesting yarn enhanced by Deodato's extremely palatable visuals. (PCP) 7

<++> After months of awful art and bland, wishy-washy stories, Loebs returns to full strength and new artist Mike Deodato Jr looks like being the most promising artistic find in a long time — with flashes of Neal Adams, Mike Grell and even Jim Lee, a strong and distinctive style. Drastically improved. (RH) 7

Zero Hour: A Crisis in Time 4 (Jurgens & Ordway) Jurgen's brave attempt at rectifying the post-*Crisis* continuity shambles kicks off at breakneck speed and doesn't let up for a minute — though Flash fans are going to have kittens! If Jurgens can maintain this level of quality throughout the five weekly issues he might just pull off the impossible and make for a more cohesive and interesting DC universe. Fun for old-time fans but recent DC readers are probably in for some puzzlement. (PCP) 10

Zero Hour: A Crisis in Time 3 <+> (Jurgens w/Ordway) Time lines converge on the various Hawkman incarnations — several JSA members die — and the identity of Extant is revealed, all in 23 pages of non-stop action. Lives up to the hype. (PCP) 9

Zero Hour: A Crisis in Time 2<-> (Jurgens w/Ordway) Surviving JSA heroes retire, leaving DC's modern day heroes to battle Extant's mind controlled Team Titans as the time lines continues to unravel. Weakest of the episodes so far. (PCP) 6

Zero Hour: A Crisis in Time 1 (Jurgens w/Ordway) Time's run out, and so has my patience. I've followed — not all, but a lot of — DC books more since **Crisis on Infinite Earths**, so I didn't expect to understand everything, but I'm having the greatest of trouble actually understanding any of this series. This really should have been a series to rival **Crisis**, instead it just feels like a gap-filler for all the tie-ins. Time conundrums aside, the artwork is lifted by Jerry Ordway's fine inks and the story by the appearance of a totally unexpected major antagonist. There will be some Green Lantern fans out there sympathising with the Flash fans by the time this is over. (PH) 5

A crossover series which begins by taking the best elements from the **Crisis** and **Armageddon** crossovers and ignoring the dross like *Bloodlines*. This is enjoyable and beautifully coloured, although a strong knowledge of regular DC continuity and the various tie-ins is pretty much essential. (RH) 8

Zero Hour: A Crisis in Time 0 (Jurgens w/Ordway) So, Superman's only been around for 10 years? Yet another continuity hike in search of a story. Characters do things that are patently out of character. A universe is destroyed and recreated exactly the same, but oh-so-slightly different. Why bother? (KMBC) 2

<+ -> The protagonist of this summer's big event comes to a sticky end. An issue that nearly collapses under the sheer weight of the techno-babble contained in the dialogue. Considering that the DC Universe is supposedly obliterated and then recreated, at first sight there doesn't appear to be that much difference from what existed before. (MG) 4

MARVEL COMICS

Alice Cooper: The Last Temptation 1 (Gaiman & Zulli) A young boy wanders into the weird world of an Alice Cooper album. Gorgeously illustrated, this suffers slightly from a Gaiman-by-numbers script (for instance, we all know you've got a book about name origins now, Neil!) but it's enjoyable nevertheless. (RH) 7

Amazing Spider-Man 393 <-> (DeMatteis & Bagley + Emberlin) DeMatteis continues to drive Spider-Man close to the edge of insanity, but he understands the Peter Parker character better than most. One issue has more substance than six months under the previous writer. (RH) 8

Clandestine Preview (Davis & Farmer) This is a bit of a rip-off, being made up mostly of glossy-paged interviews and sketch book sections which would have been just the same on standard paper. Still, the five-page strip preview itself looks very promising, so watch out for the regular series. (RH) 5

Conan Classics (Thomas & Smith) Conan fights Zukala, a wizard who has been terrorising a local town. Very dated, bog-standard sword and sorcery stuff, enlivened by a nascent Windsor-)Smith's art; stick to the Cerebus pastiche — more exciting *and* funnier. (MS) 3

Daredevil 332 <+> (Chichester + McDaniel & Collazo) DD and Captain America take down System Crash, thwarting Hydra's bid to control the Info Highway. Culmination of an interesting storyline; the character of the new DD and his relationship with Elektra needs some expansion, now. McDaniel's minimalist covers have been a highlight of this book, and this one is a beauty. (RHo) 8

Groo 117 <+ -> (Aragones + Evanier) Groo rushes into a fray believing he'll be reunited with long-lost love Chakaal, only to find a much less attractive object for his affections. As always, the show is stolen by Groo's knowing dog, Rufferto. (RH) 8

Hellstorm 18 <+ -> (Ellis & Manco) Daimen and Jaine are Hell's new proprietors and a religious nutter blows away some devil-worshippers. Comparisons with **Hellblazer** are inevitable, although this is much darker and as a result, make it harder to empathise with the title character. (RH) 8

<+ -> Maybe, if we're lucky and if author Warren Ellis has been researching his stories properly, he can inflict horrible black magic on the $&*@~#! editor who cancelled this title! Who can miss the irony of this wonderful, pacey series getting the chop, while the X-bandwagon (or should that be gravy train) rolls on regardless? (MS) 9

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Daimon and Jaine go to Hell, while Angelic assassins wipe out a satanist cult. A pity that this book is to be cancelled; Ellis's short run of issues has catapulted him to the forefront of British horror writers. Making the Angels look like pony-tailed businessmen is this issue's stroke of genius. (RHo) **8**

Hulk 421 <+> (David & Frank + Smith) The Pantheon go in search of Aggamemnon to put him on trial for a transgression so old that no one really knows what it entails. Bruce is in two minds about the whole thing. Including Asgard in this *Myth Conceptions* storyline is the only thing that doesn't seem to fit. Frank and Smith prove once again that they are the Incredible art team supreme. (PH) **10**

<+-> Continuing its current strong run as the Pantheon go hunting for their errant leader and the Hulk finds himself in a very different Asgard to the normal Marvel variety. David's script is as witty as ever, although Gary Frank's art looks a little stiff in places. (RH) **9**

Punisher meets Archie (Lash & Goldberg + J. Buscema + Palmer) Eat-lead vigilante meets teen-humour hero in cross-company and genre team-up that shouldn't work. That it does is a tribute to the skills of those involved, though the in-jokes, mostly relying on appearances by several former DC teens, may fall flat on those without a comprehensive knowledge of comics history. (PCP) **7**

Spectacular Spider-Man Annual 14 (DeMatteis + Lyle & Nocenti + Blaise & Buscema + Bingham) A definite case of too many cooks, with four different writers credited. This story lacks consistency and features a very clumsy central plot device as a means of revealing the secret behind the origin of the two Green Goblins. The art begins well, but seems rushed and uneven by the end. (RH) **4**

Uncanny X-Men 317 <+-> (Lobdell & Madureira + Green) A *Generation X* issue with some excellent-art work and ingenious scripting. The only problem I am having with this series is the constant doubt that we really need another X-team. There are so many lame mutants in teams at the moment and the Legacy Virus was such a well received idea... Obviously the mutants' masters have sold their souls to a greater degree than ever before. (PH) **8**

Web of Spider-Man 117 <+> (Kavanagh & Butler + Emberlin) A story that writes itself once Spidey confronts his clone, but the first meeting could have been so much better. The new artist does a far better job than we've come to expect in **Web**, but the plot and script just seem to mark time until the next chapter. (RH) **5**

X-Force 37 <+> (Nicieza & Daniel) Nicieza seems to be coming in for flack at present and in many of his titles it is justified, but his work on **X-Force** goes a long way to exonerate him. This *Generation X*/Phalanx Covenant crossover is by far the best of this summer's mutant bash, with a very good story enhanced by some stunning artwork by Tony Daniel — who has finally come out from the shadows of Liefeld and Capullo. (PH) **8**

INDEPENDENTS

Babe 1 (Dark Horse; Byrne) I cannot understand why Byrne would want to do something so glib and throwaway. It isn't even an innovative idea, and where Legend has really offered a much better choice of comics thus far, Byrne is having a real job competing with his reputation. Girl is found wandering along the Pacific highway with no clothes on and then becomes the subject of two moguls' attentions. Below par artwork and an abysmal cover painting. Not good. (PH) **5**

A Hollywood theatrical agent rescues a statuesque — and naked — redhead on storm-blown highway and sees the chance to make much moolah from the encounter. Hero's secretary has best lines, in true Eve Arden (movie secretary) tradition. Unforced humour makes for a treat of a read. Give it a shot. (PCP) **8**

Concrete: Killer Smile 1 (Dark Horse; Chadwick) Larry is kidnapped by a mad arsonist and Concrete has to put out the fires. A slightly more action-oriented Concrete story than we're used to, yet Chadwick still keeps his characters' thoughts and feelings in the forefront. (RH) **8**

Larry Munro is kidnapped by a lunatic and his girlfriend, but Concrete remains blissfully unaware. A peculiar and rather uneasy mix of the mainstream and alternative — two parts **Fantastic Four** to one part **Alex** — told in a very stylised, but rather forced manner. Hmmmm. (MS) **6**

Devil Chef (Dark Horse; Pollock) Looking like a cross between Jeff Smith and Bernie Wrightson, this book vacilates between innocent, naive, fun loving children's stories and a portrayal of of evil and inhumanity! It's also a laugh to read. (RJJ) **9**

Dreadstar 3 <+> (Bravura; David & Colon) A definite improvement this issue, as Skeevo begins to reveal the truth behind Vanth Dreadstar's final mission and the birth of his daughter, Kalla. The famous Peter David wit also begins to show itself in the script, although the art is still patchy. (RH) **7**

Skeevo provides narrative to fill in the gaps between the first comics series and this incarnation, including the identity of Kalla Dreadstar's mother. Usual pun-filled dialogue from Peter David and enough answers and consequent puzzles to keep the initiated coming back. (PCP) **5**

Edge 1 (Bravura; Grant & Kane) Superhumans control humanity in a near-future "Utopia"; masked man is determined to reverse the situation. The heavy-handed script is a charm-free zone and Kane's visuals seem routine. (PCP) **3**

Exit 8 (Taxi; Kanan) Sadly this is the last issue of **Exit**, although the story will soon be reprinted in **Deadline**. Nabiel manages to tie up all the plotlines neatly, with the usual spot-on dialogue and a tragic sting in the last few pages. This book will be missed. (RH) **10**

Femforce 73 <+> (AC; Black & Ayers + Heike) Male members of the Vault of Heroes are killed or disabled by female members of the Sentinels and Femforce. But all is not as it seems, of course, in this intriguing mystery play which leads to the introduction of the Fear Force. (PCP) **7**

Femforce Up-Close 9 (AC; Smoot + Black & Allen + Heike) Synn links up with Rio Rita to foil a plot that threatens South American rainforests as the villains search for a power-giving alien artifact. The usually dim Synn proves her mettle, though no one is around to see it in a poignant end to this rousing actioner. (PCP) **6**

Geomancer 1 (Valiant; Fontenot & Morales + Branch) Blind Clay McHenry is chosen to succeed his missing nephew as Earth's newest geomancer. Nothing new and comes with a wraparound metallic cover enhancement and a heftier ($3.75) cover price. (PCP) **3**

Ghost Special 1 (Dark Horse; Luke & Haley + Simmons) Gun-toting, man-hating wraith with the ability to solidify or rematerialise at will seeks out her killers and delivers her own brand of retribution. Hard-boiled script and drop dead gorgeous artwork. Seek it out. But the killer cover from Adam Hughes is real the icing on the cake. (PCP) **10**

Lone Ranger & Tonto 1 (Topps; Lansdale & Truman + Magyar) The Masked Avenger of the plains and his trusty sidekick are updated for a '90s audience, with previous comic book, TV and movie incarnations being explained as derived from the penny dreadfuls. It works well enough — particularly the sarcastic and less than subservient Tonto — but Lansdale's continued use of dead-men adversaries (see **Jonah Hex: Two Gun Mojo**; **Dead in the West**) has worn pretty thin, pretty quickly. Enjoyable enough, and purists shouldn't be too disappointed. (PCP) **6**

Martha Washington Goes to War 3 <+-> (Dark Horse; Miller & Gibbons) Martha heads straight into the radioactive zone on a suicide mission as the mystery of the Ghosts deepens. The art seems almost cinematic in places, helped along by some of the most luscious colouring you'll ever see. (RH) **8**

Okay, I'll grant you this much: the action *is* fantastic; the art really *is* mind-blowing, digitised, photo-montage stuff; and I *do* find myself caring for our indomitable heroine. But I still have my doubts... aw, who am I kidding? So I was wrong, already! (MS) **9**

Martha ventures into the radioactive zone. More near-future excitement, effortlessly conjured up by the dynamic duo of Millar and Gibbons. This series doesn't match up to **Give Me Liberty**, however, in that it lacks the world picture created by the magazine extracts which made the satire of the storyline so biting. (RHo) **8**

Maxx 9 <+-> (Image; Kieth + Messner-Loebs) A Buick in the outback; the Maxx fights a furry plant; Julie finds Sarah's dad's decapitated head in a bag and a white Isz is on the loose ... (Hey, you asked!) (MS) **8**

Palookaville 5 (Drawn and Quarterly; Seth) Seth's search for Kalo's work twists into an obsession with the man, and a quest starts. Between the twist, Seth finds a new lady friend and contemplates some of life's ludicrous works — and his cat. A triumph of minimalist storytelling. (RJJ) **9**

Rare Bit Fiends 1 (King Hell; Veitch) This is a remarkable and entertaining attempt by Veitch to record his dreams on paper — with guest appearances that you wouldn't believe. Also features a stunning back-up dream strip by Dave Sim. (KMBC) **7**

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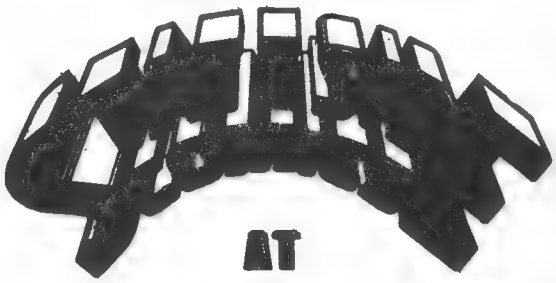

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GOLDEN AGE TITLES

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■ **Stateside Comics PLC,** 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

SILVER AGE TITLES

*Generally deemed to commence in 1955 with DC Comics' hero rebirth through **Detective 225** (introducing the Martian Manhunter) and **Showcase 4** (introducing the new Flash), herein covering up to late 1960s.*

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POST-SILVER AGE

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■ **David Johnson Comics,** 45 Broadmead, Corsham, Wiltshire SN13 9AW (s-cat, dis, s-wants)

■ **Heritage Comics,** 195 High Street, Alsagers Bank, Stoke on Trent, ST7 8BA (cat, wants) 0782 723329

■ **Stateside Comics PLC,** 125 East Barnet Road, Barnet, Herts EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

HOT COMICS

Current or key titles, usually first issues or first appearances of major characters. Investment titles for speculators willing to gamble on what will increase in value.

■ **Comics Unlimited,** Unit 11, The Arcade, Letchworth, Hertfordshire. (wants, CoBRA) 0462 480018

■ **Cosmic Comics,** PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **Darkside,** 100 Nightingale Lane, London E11 2HE (wants, CoBRA) 081 989 9955

■ **Edge of Forever, The,** 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

■ **Floppy Tongue,** 96 Fisherton Street, Salisbury, Wilts SP2 7QY (w/s, wants, CoBRA) 0722 331107

■ **Stateside Comics PLC,** 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

ADVANCE IMPORTS

US comics are not in newsagents, except for almost all DCs and most $1.25 Marvels, shipped seafreight. The following offer air-shipped copies from all major publishers.

■ **ACE Comics,** 1 Headgate Buildings, St Johns Street, Colchester, Essex C02 7AD (wants, cat, CoBRA, cc) 0206 561912

■ **Beyond Comics & Books,** 1 Ballina St, London SE23 1DR (s-cat, s-wants, CoBRA) 081 291 7171

■ **Comics Unlimited,** Unit 11, The Arcade, Letchworth, Herts SG6 3ET (s-cat,s-wants) 0462 480018

■ **Edge of Forever, The,** 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

■ **Floppy Tongue,** 96 Fisherton Street, Salisbury, Wilts SP2 7QY (cat, w/s, wants, CoBRA) 0722 331107

■ **Forbidden Planet,** 71 New Oxford Street, London WC1A 1DG (s-cat, cc) 071 497 2150

■ **Gosh! Strips by Mail,** 39 Great Russell Street, London WC1B 3PH 071 636 1011

■ **Mega-City Comics,** 18 Inverness Street, Camden Town, London NW1 7HJ (s-cat, cc, CoBRA) 071 485 9320

■ **Planet X,** 5 London Road, Worcester WR5 2DJ (wants,CoBRA) Phone/fax: 0905 355055

■ **Red Hot Comics,** 42 Berridale Ave, Cathcart, Glasgow G44 3AE (CoBRA, s-wants) 041-637 0162 (10am-11pm)

■ **Stateside Comics PLC,** 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

■ **Timezone,** 12 Fish Street, Shrewsbury, Shropshire SY1 1UR (dis, cat, wants) 0743 365192

LIMITED EDITIONS

Many high-profile mini-series and one-shots are also available in limited, numbered and often autographed editions (s&n). New titles, to acquire copyright, can also appear in small print-run "ashcan" editions (ash).

■ **Conquistador Comic Art Mail Order,** 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, s&n, s-cat, cc) 081-659 9714

■ **Darkside,** 100 Nightingale Lane, London E11 2HE (wants, CoBRA, ash) 081 989 9955

■ **Edge of Forever, The,** 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc, s&n) 081-298 1363

■ **Stateside Comics PLC,** 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc, ash, s&n) 081-449 5535

TRADING CARDS

An increasing number of traders carry a wide range of comics-related trading cards and their peripherals (files, folders, etc).

■ **Adventure Seekers!,** 105 Hullbrook Road, Billesley, Birmingham, B13 OLE (cat, wants) 021 444 0986

■ **Discount Trading Cards,** 18 Birch Avenue, Romiley, Stockport, Cheshire SK6 4DG (cat, wants, dis, CoBRA) 061 494 8369

■ **Fantasy Domain,** 212 Grange Rd, Plaistow, London E13 0HB (s-cat, s-wants, CoBRA)

■ **First Choice Cards,** 11 Keith Avenue, Liverpool L4 5SL (cat, wants, CoBRA)

■ **Floppy Tongue,** 96 Fisherton Street, Salisbury, Wilts SP2 7QY (cat, w/s, wants, CoBRA) 0722 331107

■ **Next Millennium,** 14 Newark Way, Hendon, London NW4 4JL (wants, dis) 081-203 0014

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■ **Timezone,** 12 Fish Street, Shrewsbury, Shropshire SY1 1UR (dis, cat, wants) 0743 365192

ORIGINAL ART

With artists having their originals returned by publishers, an increasing number of pages are now being made available.

■ **Conquistador Comic Art Mail Order,** 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, s-cat, cc) 081-659 9714

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■ **Edge of Forever, The,** 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc, s&n) 081-298 1363

■ **Incognito,** 14 Starnes Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/fax 0622-683642

■ **Just Comics,** 2 Crossmead Ave, Greenford, Middlesex UB6 9TY (w/s only, CoBRA) 081 578 1308

■ **Stateside Comics PLC,** 125 East Barnet Road, Barnet, EN4 8RF (dis, CoBRA, cc) 081-449 5535

COMICS AUCTIONS

Accepting lots from the general public, comics auctions can provide an alternative way for collectors to sell their comics.

■ **Comic Book Postal Auctions Limited,** 40-42 Osnaburgh Street, London NW1 3ND (cat) 071 586 3007

■ **Flights of Fantasy,** 82b Broadway, Bexleyheath DA6 7LW (cat) 081-298 1363

MANGA TITLES

English language translations and Japanese-style American comics.

■ **ACE Comics,** 1 Headgate Buildings, St Johns Street, Colchester, Essex C02 7AD (wants, cat, CoBRA, cc) 0206 561912

■ **Edge of Forever, The,** 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

ART & REFERENCE

Comics history reference magazines & books (ref) plus art books (art) and newspaper strip compilations (strip).

■ **Conquistador Comic Art Mail Order,** 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, ref, art, strip, s-cat, cc) 081-659 9714

■ **Edge of Forever, The,** 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, ref, cc) 081-298 1363

ALTERNATIVE & BIOG

The following carry an extensive range of biographical and slice-of-life titles (Fantagraphics, Maus, Crumb, Pekar, etc)

■ **Conquistador Comic Art Mail Order,** 158 Kent House Road, Beckenham, Kent BR3 1JY (wants, CoBRA, s-cat, cc) 081-659 9714

■ **Gosh! Strips by Mail,** 39 Great Russell Street, London WC1B 3PH 071 636 1011

■ **Knockabout Comics,** 10 Acklam Road, London W10 5QZ (w/s, s-cat, cc) 081 969 2945 (fax: 081 968 7614)

AMERICAN COMICS DISTRIBUTORS

Anybody considering opening a comics specialist shop can obtain further information about the supply of titles from any of the following wholesalers, who air-freight bulk copies of North American comics and related items into Britain on a weekly basis:

■ **Diamond Comic Distributors,** Unit 3, Crown Business Estate, Horton Road, West Drayton, Middlesex UB7 8BR 0895-431 582

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In addition, copies of DCs and selected Marvel titles are available to newstrade outlets from their national UK distributors, who ship copies sea-freight from America.

■ **Comag** (selected Marvel US plus Fleetway & other UK titles) 08954 44055

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DC are leading the way with good solid superheroing, a carefully orchestrated marketing blitz with "Zero Hour" and above all, the thought provoking, intense and very personal Vertigo books. Some of those are so dense and impenetrable that you want to take a machete to the words, but persevere, once you find the key to understanding, the Vertigo line opens into a superb range of different styles & stories.

Dark Horse are trotting in from left field with strange oddities like X", a leather clad vigilante killer, and "Ghost", a dead girl with no past only a burning desire for revenge. Their licensed comics like Aliens and Star Wars are breaking new ground with fresh interpretations of existing themes and Chris Claremont is producing some of his finest work on Aliens Predator Deadliest of the Species. Joe Lonsdale's visceral offerings have to be seen to be believed. What with The Mask, Hellboy and Next Men, Dark Horse are indeed out of the stable and on the track.

Malibu are running parallel on an early morning beach jog as they gradually develop the Ultraverse. Kitchen Sink, Chaos Comics and Wandering Star to name but another three among many, are all producing different, good material.

The Comics Warehouse too is expanding its range with a new new comics service (as opposed to purely back issues) looking at remainder & new paperbacks and gradually getting into magazines related to Movies, Manga, Comics & TV, adding Carl Barks work where we can, developing reader friendly sets of specific story arcs and offering U.S. price & review Guides like Overstreet and Hero monthly. In fact we've added so much this month that The Comics Warehouse is now up to four pages. A lot to read I know, but its worth it as you'll find hundreds of bargains, free comics and a friendly efficient superlative Mail Order Service.

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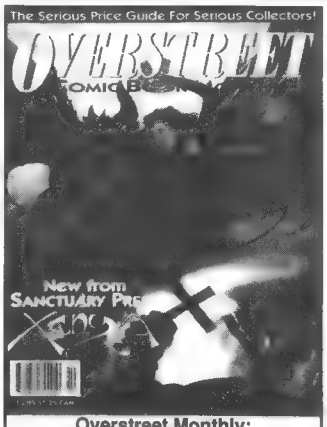

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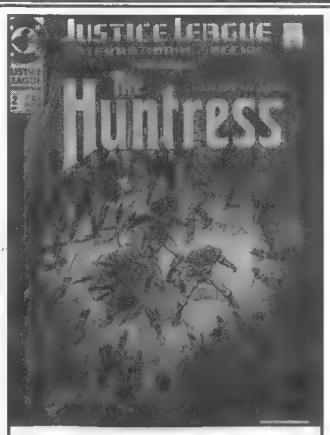

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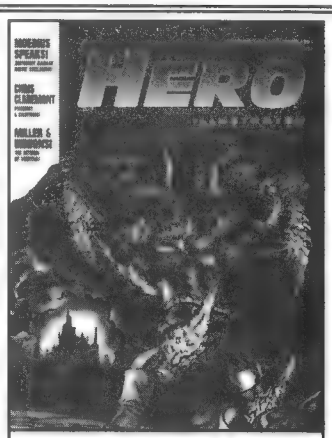

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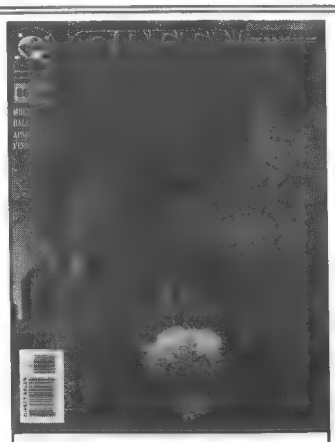

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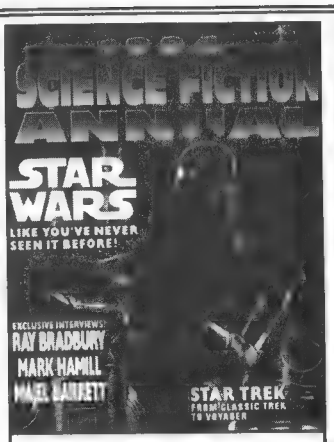

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MOVERS & SHAKERS

The latest news, views and rumours in our ever-popular independent look at the hits, misses, prices, projects and people making comics news. Reported by the ever mysterious and controversial team of investigative diggers and delvers known to the world only as ITMA.

The BIG announcement

ONE of the most anticipated events at this year's San Diego ComiCon was the rumoured big announcement from Marvel Comics.

Some felt Marvel would be introducing their own Zero Hour, while others believed that a host of well-known creators would be returning to the fold. The more pragmatic fans presumed it would be the announcement of Marvel shops or other licensing ventures.

As a scene setter for the big convention announcements, many of the publishers and a top distributor chartered a cruise ship to ferry retailers and the press around San Diego harbour. At least this way they all had a captive audience — it's difficult to walk out of a presentation if you are sailing around on the open sea — and it was here that Marvel unveiled its new project.

Gene Simmons, founding member of the '70s rock band Kiss, would be writing a brand new comic featuring his band, the first appearance by Kiss in a Marvel comic for 15 years!

You can imagine the reaction, After a stunned silence, Neil Hansen — at the time representing **Comic Values Monthly** — turned to Marvel's Matt Ragone and said, "Is *that* it?"

Once more round the bay, one or two of the comics press cornered a Marvel executive in the hope that they could at least get some sort of story out of Marvel's much-heralded announcement. But the employee appeared confused about why the gathered throng was not impressed at the thought of a new **Kiss Comic**. When asked if he was by any chance a fan of the time-trapped rock band, the Marvel-man said, "Yeah, they really are the best — a bit like Marvel."

With such an epitaph delivered poe-faced by the company man, the comics journos headed for the nearest bar to contemplate this industry they chose to work in.

The BIG launch

IF MARVEL'S Kiss announcement was the anticlimax of the Southern Californian convention, the public launch of Tekno Comix was surely the most spectacular.

The new publisher (boasting concepts by Asimov, Roddenberry and the still living Gaiman, Spillane, Nimoy and Silverberg) wooed convention attendees with Virtual Reality booths, thousands of promo videos - T-shirts - badges - baseball caps and a 16 screen multiplex display. All of which was offered to the general public free of charge.

In fact, Tekno's stand was second only to DC's, which had a 24-screen Multiplex (broadcasting looped promo videos) and some of the most impressive looking actors dressed as both the animated and big screen Batman plus Catwoman, Two-Face and others from the *Batman* films.

The only big problem that faced Tekno Comix during the week long show and trade expo was the health of one of its major creators, Mickey (**Mike Hammer**) Spillane, who was taken ill during the event.

Cynics were amazed that the company was putting on a show as big as the best of them but had no comics whatsoever to back it up. But the company's CEO (Mitchell Rubinstein) boasts, "We have enough capital and enough talent to build it nice and slow, and to do it right." Judging by the interest generated by their floor show, they've certainly made their presence felt.

Techno has well-known creators, but it should be emphasised that these people have only produced concepts (some quite a few years ago) for others to flesh out.

Whether Tekno can successfully take on Marvel and DC with SF, fantasy and detective stories and no (as-yet-announced) higher profile actual workers than Keith Giffen and Ted Slampyak (?!) is another matter for a country where 85% of comics sold are super-hero.

TWA Comics club

ONE of our ITMites, travelling to San Diego with TWA was amazed to read in the in-flight magazine:

4-7th August: San Diego 25th Annual Comic Convention. Tickle your funny bone at the new San Diego Convention Center's tribute to American humor.

Sorry, guys, wrong type of comics!

Back issue bonanza

IF EVER this industry needed a clear indication of what the back issue market in comics was like at the moment, a half hour spin round the dealers room at San Diego would have confirmed any lingering suspicions. The speculator market is dead on its feet!

During the boom in the summer of 1993, America saw new massive mail order companies set up buying "hot" comics by the pallet load. This lead to massive print runs which encouraged new publishers to expand very rapidly.

But the subsequent glut of product tarnished the "hot" image and resulted in these once huge advertisers in the US press dropping to much smaller ads, offloading stock at less than cost to survive and several disappearing entirely.

Absent from the San Diego show

dynamic comics!

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was Kingpin Comics, this leading speculative wholesaler has apparently ceased trading, while another "hot" comic dealer also absent is said to be stuck with no less than 10,000 cases of supposedly "hot" comics of yesteryear and has taken up sheep farming (honest, just don't ask why) to pay his outstanding bills.

One convention attendee was hot comic dealer Edgeman who was selling most of the Image back catalogue of comics at an incredible 50 cents each. But what was even more incredible was that by Sunday afternoon most of the dealer's piles of Image titles and other supposed boom independent titles were as large as when he set up four days earlier.

Creator owned

THE PHANTOM, a character that was created in February 1938 and has had umpteen failed revivals over the past forty years, is all the rage in Australia.

While dealers in Britain and America find a smaller than **Shadow Riders** audience for the title, a couple of Australian dealers were doing the convention circuit in the States purely to stock up on "The Ghost Who Walks".

Forget Todd McFarlane or Jim Lee, the comic that sells almost three times more than *anything* else down under is Lee Falk's perennial purple-clad pugilist.

One Oz retailer visiting San Diego said that if you walked into his shop in New South Wales, you would find a whole wall dedicated to **The Phantom**. (Bet you won't be going there in a hurry.) Their selling price for key **Phantom** issues can be as much as five times higher than any British or US price guide.

One of the creators involved in the Australian edition of **The Phantom** (now on new material) was seen scouring back issue boxes. When asked if he didn't receive the comic from his publisher he said, "Oh yeah, but I'm paying 25 cents for these and I can take them back to Oz and sell them for about $5 each. It helps pay for the trip!"

X-Month blunders

THE majority of the fan and trade papers — including **Wizard** and **Comics International** — got the Image X-Month artists wrong, as many of you have been quick to point out. After all the hoo-ha about who was going to do what, it has surfaced that the Image creators are just pairing up to swap titles.

Todd McFarlane, instead of doing **Spawn**, will do Marc Silvestri's **Cyberforce**, while Silvestri will draw **Spawn**. Jim Lee will do Erik Larsen's **Savage Dragon**, while Erik Larsen will do Lee's **WildC.A.T.s**. Rob Liefeld and Jim Valentino will swap the chores on **Shadowhawk** and **Youngblood**.

It seems that this breakdown announcement of the creators' exchange was made following a barrage of trade criticism to help the retailers' ordering.

Or it could have been because order levels were not as high as the Image guys would have hoped for, so the creative teams for the books were revealed and retailers given the chance to adjust their orders. Whatever the reason, most distributors have apparently received no adjustments whatsoever. Sounds like a failed gambit made no better by bottling out.

Incidentally, all of the founding Image books made the top 40 of Diamond's order charts, with all but **Spawn** having increased in position which makes you wonder how high they expected orders to be.

It's Miller time

ONE of the early "hot" comic creators, **Sin City**'s Frank Miller attended this year's San Diego ComiCon. Miller's run on **Daredevil** had been one of the key factors in the back issue boom of the 1980s but it was probably for the best that Miller was busy with speeches and Dark Horse events, because if he had looked through the back issue boxes at the convention he may have been understandably disappointed by the prices asked for his work on the man without fear.

These previously high-demand comics were being sold for as little as 50 cents each. Comics which in Britain regularly sell for £3 to £5 were gathering dust at little more than cover price.

But it wasn't just Miller **Daredevil**'s which were being offered at knock down prices. As well as the previously mentioned Image sell-offs, titles such as Mike Barr and Adam Hughes' **Maze Agency** were as little as 25 cents each, while Marvel UK, most non-Legend Dark Horse and any post 1990 Marvel US comics languished untouched in cheap boxes.

One dealer started the convention with a 50% off sign, by day two he had raised the discount to 70%. On day three he was offering a staggering 90% off all marked prices, prompting people to believe that by Sunday, he'd be giving people money to take them away!

On the last day of the show, the majority of dealers had reduced their prices drastically in an attempt to empty the tables and ease the cost of shipping stock back home. The general consensus from dealers — and publishers — was that it was a poor convention. Takings were down, as were spirits and attendees. Unofficial reports back this up, estimating only 22,000 people attending as opposed to the previous year's 30,000.

Sleepers Alley

ONE of the highlights for the fans at a convention the size of San Diego is the variety of creators on hand in the Artists Alley. This year was no exception with more artists and writers than ever before. But one had to feel sorry for many of them as they were ignored for most of the show. It must be soul destroying to feel obliged to travel all the way to San Diego to meet

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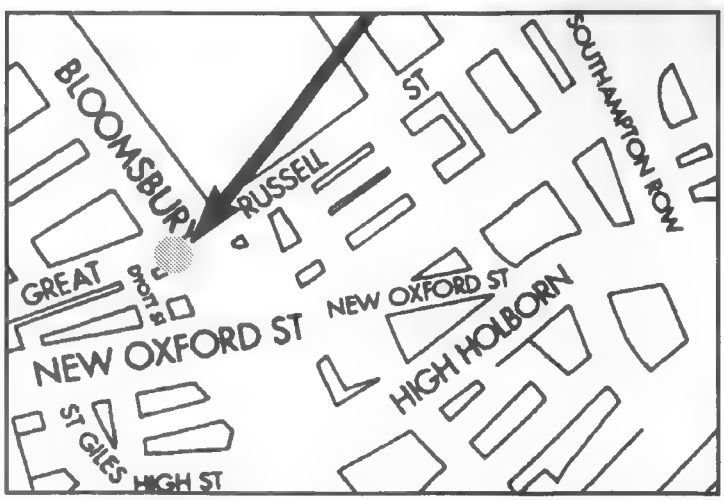

SUNDAY
14th August
18th September
11th December

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readers, only to sit and be ignored.

The most unfortunate incident happened when **Radical Dreamer's** Marc Hempel (describing himself as "bored and ignored") sat for four hours on the final day without so much as a peep from passing fans. He decided to go back to his hotel and pack and less than five minutes later one of his fans came looking for him with copies of his comics to be autographed.

San Diego sell outs

THE comics which are garnering most attention in the States will not be unfamiliar to followers of this column. All the expected "hot" books are indeed *hot*, with **Gen-13** issues 1 and 2 ahead in the field.

Vengeance of Vampirella leads the way in the current trend for sexy heroines, while the relatively under-ordered **Hellboy** mini-series was coming in for a lot of attention. The first issue started the convention at $3 but had risen to $7.50 by the end.

McFarlane **Amazing Spider-Man's** came in for unexpected attention and #300 — the first full Venom story — is still increasing in price despite Venom having fallen dramatically in popularity.

The one-in-four cover variant Image comics are still hot, but nowhere as popular as they are in this country. This is presumably due to far more copies being available in the States.

Sabretooth #1 is still growing in popularity, early Kirby work and especially his DC Fourth World material is also stronger than ever. Bob Harras's **Avengers** run is still rising in price and the X-Men *Bloodties* crossovers are selling in excess of $5 each.

Gambit #1 is a hot book, but copies of the gold edition which were released at San Diego were sitting unsold and soon became as cheap as the standard version, selling for no more than $20.

Crusade Comics' **Shi** #1 with a print run of 50,000 is a hot item, the first issue was selling at dealers tables for between $5 and $10. **Shi's** creator and self-publisher Bill Tucci was flattered by the attention his comic was getting from the public, and further enhanced his growing reputation as one of the industry's good guys by giving many fans autographed editions of the none glow-in-the-dark issue #1 — which were misprinted returns from Britain.

Bone is as hot in the States as it is anywhere, but very few first prints of Jeff Smith's Eisner Award winning series were to be found. Smith attended the San Diego show and received some of the biggest crowds when he was in Artist's Alley. Once again he proved to have the most expensive signature in comics at present as dealers sold signed copies of **Bone** at 10 times the cover price, regardless of edition.

Art of Justice

Chaos Comics' **Evil Ernie** and **Lady Death** artist Steven Hughes was walking round the San Diego dealers tables when he came across some of his original artwork which had apparently been stolen from the Chaos offices.

Hughes asked the dealer where he got the artwork from, only to be told by the rather overweight trader to "mind his own f**king business."

Shortly afterwards, Hughes and a couple of Chaos reps retrieved the stolen artwork and left the loudmouth with a lip to match his waistline.

San Diego overview

THE general feeling after San Diego from major exhibitors was that the Trade Expo was a letdown, with fewer retailers attending (which still beat last year's Philly show with around 60 traders all told). It is being mooted that the Expo may be incorporated into the main convention next year.

The comics trade press was out in force hoping to get a few exclusives. Yet to their amazement, many of the publishers appeared to ignore them, even getting tickets for special promotion evening events were like pulling teeth.

A number of publishers just seemed to be going through the motions and were arguably avoiding contact with the press because they had nothing new to offer and comments about one *major* company ranged from "as helpful as the Impossible Man" to "as faceless as a S.H.I.E.L.D Life Model Decoy."

A Cautionary tale

IT seems that Chris Claremont's relationship with Defiant is over. Chris, who DC made a big show out of, was pushing his forthcoming **Sovereign 7** title for them, but has left Defiant's **Prudence and Caution** after issue four.

No reasons were given, but the fact that sales are less than 35,000 may have something to do with it.

Still enslaved

Comics International News Editor Phil Hall found himself on the end of a drubbing from Californian-based Slave Labor Graphics after a report on the demise of the imprint.

Apparently, publisher Dan Vado's comments were taken out of context and he was just expressing how difficult it was to continue as an independent publisher.

However, Defiant's editor-in-chief Jim Shooter was absent at San Diego, apparently involved in company refinancing meetings on the East Coast. One Defiant employee present in San Diego hoped to have good news for the press at the weekend, but went strangely silent after Friday.

Officially announced at San Diego was the death of Continuity (people thought they may have disappeared months ago, but had put it down to usual scheduling). Within a couple of days of Continuity's demise, Adams was approached by DC's Dennis O'Neil and asked if he was interested in doing a **Batman** graphic novel. It seems that there is life after Continuity.

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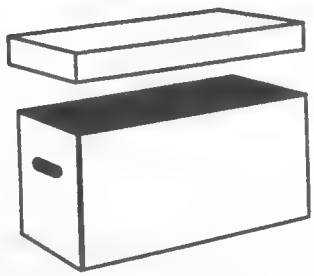

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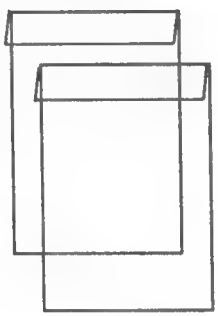

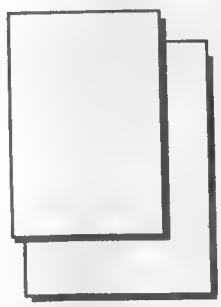

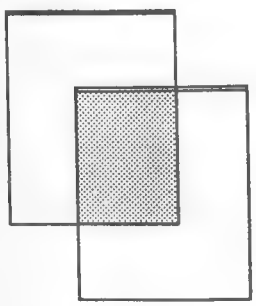

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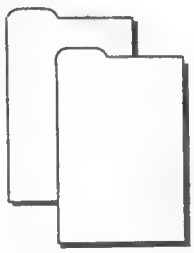

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Comics International Letters, 8 Trinity Road, London N2 8JJ

Phil Elliott
Maidstone, Kent

CONTRARY to recent press coverage, Slave Labor Comics have not thrown in the towel.

Despite being at the sharp end, facing the recent comics recession, Dan Vado — the publisher — insists that he intends to continue releasing comics, including work by UK creators such as Steve Pugh, James Robinson, Paul Duncan, Shane O'Dwyer, Andi Watson, Glenn Dakin and myself.

Slave Labor have been publishing for many years and are respected as one of the best US independent comic publishers. Dan won't deny that times have been hard and he *has* contemplated packing it all in, but it's a shame that his "off-the-cuff" remarks became firm news, taking many of his creators by surprise.

If only the positive things that Slave Labor do were given as much publicity.

J. Summers, Goresbrook Road, Dagenham, Essex

I KNOW that I can't spark interest in any comics company reprinting or reintroducing some of the old British comics (ie. **Valiant** — my favourite, **Tiger**, **Lion**, etc.) so, unless I cough up a fortune I am not going to have a personal collection of stories about such notables as *Kelly's Eye*, *Cap'n Hurricane*, *The Wonders of Worrag Island* or *Johnny Cougar*. Oh, well.

But looking at DC Comics, apart from the odd archive book about **The Legion of Super-Heroes**, **Superman**, **Justice League of America** or **Green Lantern**, there isn't much in the way of reprints — unlike their competitors who only have to sneeze to have yet another reason to reprint Spider-Man stories over and over again.

Although I am very grateful for the Silver Age Classic editions of early DCs, what about the youngsters who are being introduced to these characters now *and* want to start collecting from the start, not just the recent stuff ("Hey Dad, I want to buy the entire **Flash** series, lend me a few thousand pounds!").

I suppose I had better admit a deep dark senses-shattering secret about me that will knock investors socks off... I have my comic collection specially bound! I am very proud of my **Thor** collection and my most favourite **JLA** collection, which starts with **Brave and the Bold** 28-30 in near mint condition. I'm sorry guys but I don't plan to ever sell them and I would have no idea of their worth anyway, I just like looking at my volumes — 177 in total.

I would like to add some others like **Jimmy Olsen**, **Lois Lane**, **Challengers** and **Rip Hunter**, but we come back to that old devil called money again. Perhaps if I ever get a book off the ground that I have been planning, I might make some money, but then pigs might fly, so I could really do with DC getting on the ball and reprinting some of their past successes.

Thanks for **Comics International**, one light in a worldy gloom.

Duncan Nott
33 Beechcroft Road, London

OVER the past few years the DC universe has seen many Earth-shattering events. We have watched as Earth's heroes have fought off the Manhunters, released the planet from the threat of the alien invasion, seen a glimpse of a despotic future in **Armageddon 2001** and finally watched as the universe was destroyed by one of their own and replaced by one generated by a Big Bang of their own creation.

There have also been more localised occurances, for example, Superman has died and returned. Batman has recovered from an apparently crippling injury. Guy Gardner has discovered his ability to become a living weapon (it seems). The list, as we know, goes on and on.

With the knowledge of this it was therefore surprising to read ITMA's slightly derogatory remark about DC continuing to "distance itself from the real world" with the proposed *Superman as a politician* storyline.

I don't see the problem with Supes going for the White House. It always grates to see Clinton cropping up with increased regularity, such as at Superman's funeral or, more recently, in the **New Titans**' book.

Mind you, it never seemed out of place when Ronald Reagan appeared in a superhero title (such as **Legends**). I suppose because he was more at home there than in real life.

Rob Liefeld, California

YOU can't begin to imagine the frustration I felt upon reading a letter from Mark Drummond in **Comic Buyers Guide** #1077. At first, I was angered by the implied accusation that my original **Youngblood** cover was taken from another artist's work. Being unfamiliar with the cover to **The Thing** #5, I set out to locate it. After visiting a number of local comicbook stores, I obtained a copy and was doubly taken aback by the uncanny similarity between the two pieces. My heart dropped into my stomach.

For the record, my cover was based on a frame that I story-boarded for the Youngblood animated short that was made available to retailers last fall as a promotion for the upcoming Youngblood animated series. The frame depicts Badrock as he is drawn on the cover of **Youngblood** #7. The cover is a favourite among the staffers at Image and Extreme and is a personal favourite of mine, as well.

The people who work with me on a day-to-day basis and knew my cover to be an original piece urged me to run it anyway. I feared being labeled a thief, though, and with great apprehension, I embarked upon a second cover illustration.

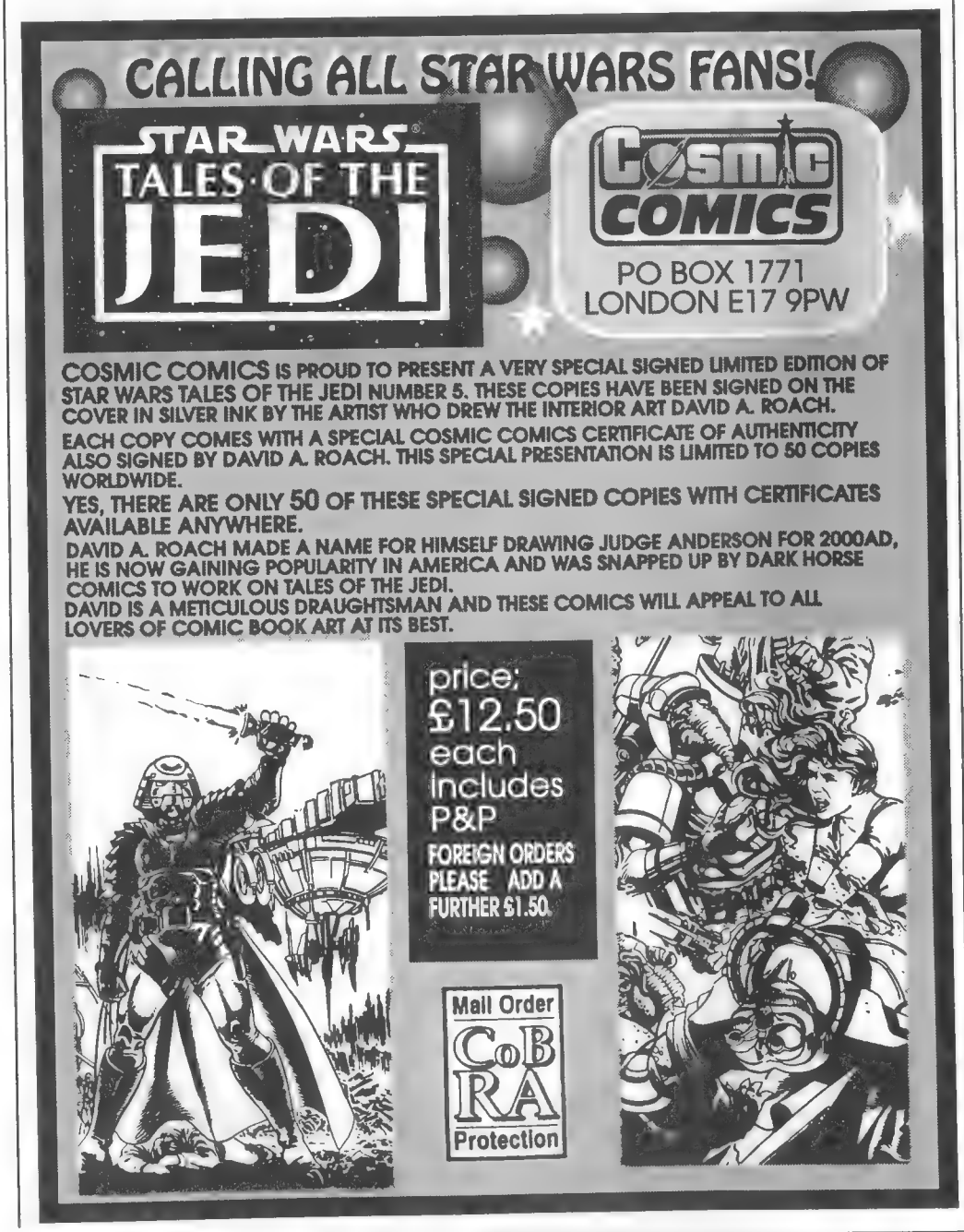
Days later, after further discussing the matter with several of my peers, I made the decision to run the cover with an addendum to Brent Anderson. I felt that, even though the similarity between the two pieces was 100% coincidental, the uncanny resemblance to Mr. Anderson's piece couyld not be denied. Out of respect for Mr. Anderson, "After Anderson" has been added to the cover.

I am not now, nor have ever been, an advocate of stealing from other artists. I have done tributes to other artists in the past, but those tributes have been horribly misconstrued as something else — a form of thievery that I want no part of. This particular case, however, falls into neither category, as it is merely a coincidental occurance.

The shots and the storytelling in **Youngblood** are conceived in my head as 100% original. I pride myself, as any artist does, on the originality of my storytelling and the shots I pick.

I would hope that, one day, I can put this label behind me. Thank you, Mr. Drummond, for bringing this to my attention. I will be doubly careful in the future and I hope this does not occur again.

*Editor's note: the cover to **The Thing** #6 (as shown with the similar Rob Liefeld **Youngblood** visual in **Comivcs International** 45) had been credited by us only to Ron Wilson. It was, in fact, inked by Brent Anderson. Rob's reply above is published to provide his accounting of the incident.*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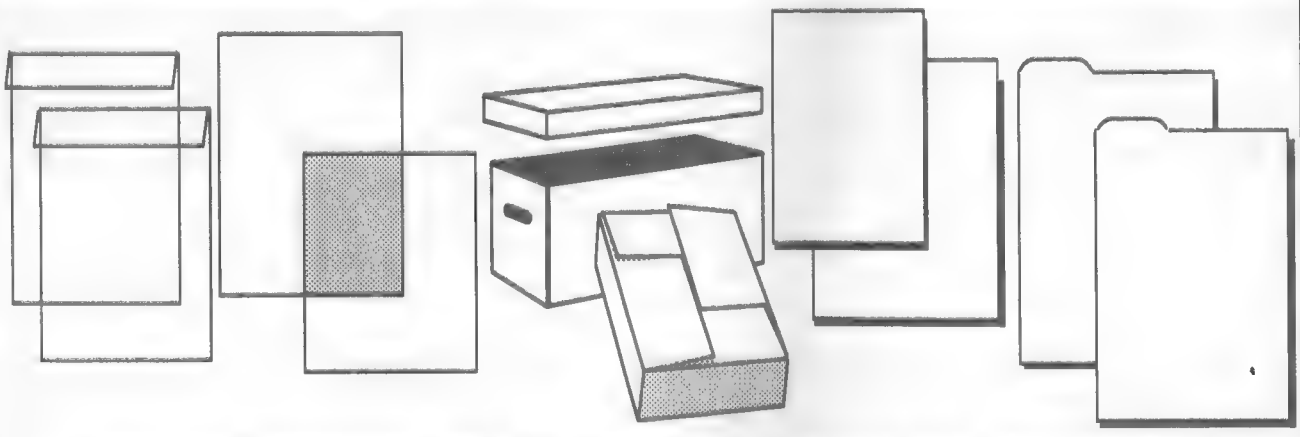

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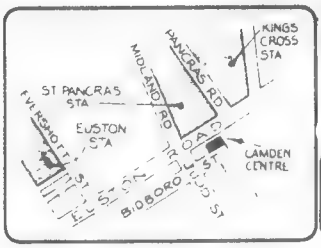

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Wanted **Dan Dare** h/c 2: The Red Moon Mystery, will pay premium. Soren Kjellberg, Norreport 16, 8400 Ebeltoft, Denmark.

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